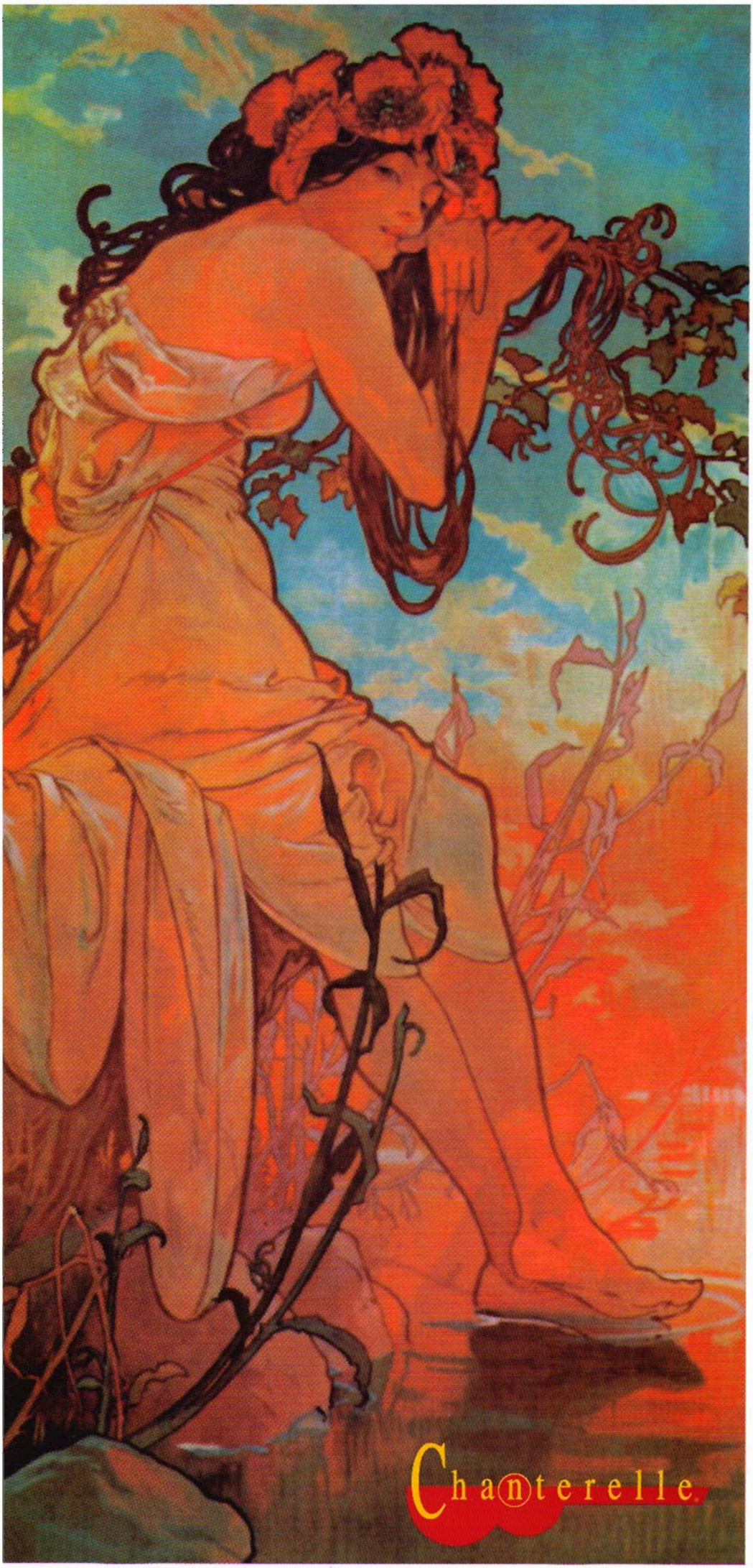

Julio S. Sagreras

Guitar Works

48 Early Works & Transcriptions

MEL BAY®

JULIO S. SAGRERAS

GUITAR WORKS

GUITAR HERITAGE

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JULIO S. SAGRERAS

GUITAR WORKS

VOLUME 3

48 EARLY SOLOS & TRANSCRIPTIONS

IN REPRINTS OF THE ORIGINAL EDITIONS
WITH AN INTRODUCTION BY JAIME GUISCAFRE
AND A CRITICAL COMMENTARY BY MICHEL SAVARY

GUITAR HERITAGE

JULIO SALVADOR SAGRERAS RAMIREZ

An outstanding feature of classical guitar music of the twentieth century is the prolific outpourings of music written by composers outside Europe. Among these is Julio Sagreras of Argentina who composed some of the most ubiquitous yet enigmatic works of guitar music found in the guitar literature of the present century. Although most of his musical compositions have been neglected, several generations of guitar students from around the world have been taught, or have at least been exposed to, his didactic works, specifically the six volume *Lecciones de Guitarra.* Besides being recognized as one of the most commonly used collections of guitar music in music curricula in the world, they represent a culmination of musical styles and pedagogy of the first half of this century. This was funnelled through the Argentinian classical guitar tradition, whose composer-guitarists created a vast body of guitar music synthesizing their *criollo* (traditional music) styles and forms to European music.

Julio Sagreras' *Lecciones* are highly valuable for their careful and calculated integration of technique and musical development presented in a progressive fashion. They achieved a level of intrinsic beauty which is rare in the field of didactic literature. For the student who wishes to understand the intricacies and nuances of South American guitar music they provide a source of musical forms, techniques and rhythms that can be ultimately developed into a solid foundation, for the continued study and performance of that particular genre. For these reasons many of his Studies have been absorbed into the repertoire of performing guitarists. Among the giants of South American guitar composers, Sagreras belongs to the ranks of Agustín Barrios, Abel Carlevaro, Antonio Lauro, Isaías Savio and Heitor Villa-Lobos for having contributed an indispensable body of works to the guitar repertoire.

Enquiries about the music and the life of Julio Sagreras have continued to increase. Until 1986, only scant information about his life was available. The two main sources were, Ricardo Muñoz *La Historia de la Guitarra* (1931), and Domingo Prat *Diccionario Biográfico, Bibliográfico, Histórico, Crítico de Guitarras, Guitarristas, Danzas y Cantos y Terminología* (1934). Both books include a current history of his career and praise his playing ability and output as a composer. However, they do not offer any information about his personal life or musical influence, nor do they give an accurate biography.

A more comprehensive account of Julio Sagreras' life was obtained by me with the cooperation of surviving relatives or colleagues. These ranged from personal interviews, to access to documents from archives and to music scores.

Before embarking on the life of Julio Sagreras, some comments on the cultural setting in Buenos Aires during his lifetime should be discussed, as they provide an insight into his artistic development. This city provided a fertile environment for the arts, and it particularly favoured the guitar.

Julio S. Sagreras lived during the "golden age" of the classic guitar in Buenos Aires as one of its most important figures. He devoted his time on the guitar as a player, composer and teacher, achieving stature in each role. He was an embodiment of that era in Argentinian guitar history, and the musical tastes and styles of that epoch are reflected in his musical works.

Sagreras' lifetime (1879-1942) roughly corresponded to the economic boom years in Argentina's history. Agricultural riches in cattle and wheat, along with industrial might, made the nation one of the ten most prosperous in the world at that time. Vast waves of European immigrants were attracted by Argentina's open immigration policy and bountiful resources. As the capital and economic hub of the nation, Buenos Aires benefited greatly from this wealth, and the city provided for such generous support of the arts that it was dubbed the "Paris of South America" by travellers. The high literacy rate also contributed to public support of the arts. The city became a world centre for many international artists during the twentieth century (Béhague 1980:566).

By this time, the guitar had become established as the national instrument, not only of the lower and middle classes, but also of the professional and upper classes. A newspaper account from Buenos Aires' El País from 1906 illustrates the interest for the guitar.

> Desde que en la Casa Rosada hay actualmente un ministro guitarrístico... y tenemos jueces, legisladores, médicos, abogados y hasta sabios que se entregan con pasión a las intimidades del poético instrumento..."
>
> (From the Pink House [presidential residence] there actually is a guitarist-minister... and we also have judges, legislators, doctors, lawyers and even wise men that give themselves with passion to the intimacies of this poetic instrument).
>
> (El País, August 4, 1901).

This widespread support provided guitarists with a large audience and many students, thus enabling them to make a decent living. The guitar community became so large and supportive that it led many influential guitarists to emigrate to Buenos Aires "...at that time, Barcelona and Buenos Aires were the centres for the classical guitar in the world..." (Torre 1985:27). Sagreras' father, Gaspar Sagreras emigrated to Buenos Aires during this period, along with a considerable number of guitar players and luthiers.

It can be said that Julio Salvador Sagreras' career was set at birth. Born to two guitarists, Gaspar Sagreras and Dolores Ramírez on November 22, 1879, Sagreras grew up in a household where the guitar was an important feature of daily life. Gaspar Sagreras began to teach his son the guitar at an early age. The father based his technical training on the music of the great Dionisio Aguado, who was to be one of the major musical influences in his son's life. At the age of six, Julio featured in recitals in Porteño salon society. Because his predilection for music was evident early on, Julio Sagreras was tutored in the serious study of music. He entered the *Conservatorio Williams* at the age of twelve, studying piano and composition, becoming a disciple of Marchal, a professor of harmony. He progressed so quickly in his musical studies that he became a professor of guitar at the *Academia de Bellas Artes* at the age of twenty. At this time, the guitar was rarely taught in Conservatories.

Sagreras began his professional career in his late teens, a career which was initiated as a result of a disagreement with his father. Sagreras had shown his father a transcription for two guitars of Beethoven's *Sonata Pathétique*. His father deemed it unplayable, causing Julio to leave his parent's house with his belongings. Father and son were not reconciled until ten years later, and only when the father heard this transcription being played at one of his son's concerts.

Julio supported himself by giving concerts, teaching, and selling his compositions. Francisco Nuñez, a music publisher, patronized the young Sagreras by paying a nominal price for each composition, resulting in over 100 compositions being published by the time Julio Sagreras reached nineteen. Through his enterprise, he became an established guitarist by the age of 20. By 1905, he had left the Conservatory to form his own school, the *Academia de Guitarra,* the income from which was to sustain him through the rest of his life.

During this time, Julio Sagreras married and began to raise a family of five children. One daughter, Julia Celia Sagreras Fossa, was trained by her father as a concert guitarist. However, at the beginning of her career she gave up the guitar and entered a convent; no explanation was offered to me by her sister. Her disappointed father was not even a religious man.

It is necessary to examine Sagreras' adult career under three categories, due to his accomplishments in each area.

His role as player, composer and teacher reveals his multifaceted approach to the instrument.

Concert Career

Julio Sagreras' concert career lasted roughly from 1900 to 1925, with intermittent performances until 1936. He performed mainly in salons and recital halls in Buenos Aires, but he also gave concerts throughout Argentina and in Montevideo. By written accounts, he was a virtuoso player and was definitely one of the leading guitarists of his time. Nevertheless, according to his daughter, Zarina Firmenich, he did not have the ambition to pursue an international concert career.

> Domingo Prat praises Sagreras but also chides him for his infrequent appearances in the following statement found in his article on Sagreras from the *Diccionario:*
>
> "La inteligencia y labor de Julio Sagreras le han valido su "Torre de Marfil," donde se cobijó con sus preciados retoños, ha podido darse el placer de cruzar los mares y pasear por la vieja Europa en muy justa recompensa. Sagreras es hoy una hermosa página viviente de la historia de la guitarra en Argentina."
>
> (The intelligence and labour of Julio Sagreras have validated his "ivory tower" [Buenos Aires] where he nestles himself with precious fruits [referring to his music]; he could have given himself the pleasure of crossing the seas and touring old Europe with justifiable rewards. Sagreras is today a beautiful living chapter of the history of the guitar in Argentina).
>
> (Prat 1934:278)

The following excerpts, taken from a concert review, demonstrate the acclaim Sagreras received as an artist in Buenos Aires and Montevideo and also reveal his nationalism:

> "Anoche, en el concierto celebrado en el salón del Operi Italiani, se hizo muy entusiastas ovaciones al brillante guitarrista argentino, Julio S. Sagreras. Sagreras es un selecto, un exquisito, un aristócrata del talento... Para él no hay dificultades, ni de ejecución ni de interpretación. Su maestría llega a lo absoluto... Sagreras hay obtenido grandes triunfos artísticos. La alta crítica le aplaudió más de una vez. En Montevideo le dedicaron artículos muy conceptuosos (los escritores) Moncade, Blixen, Bachini, etc... Pocas veces se hace oír en público. Es un buen criollo, franco, expansivo,

enamorado del arte, pero enemigo de exhibicionismo. Nuestro aplauso al talentoso músico criollo."
(El Pulgarcito, Sept. 7, 19??)

(Last night in a celebrated concert in the salon of the Opera Italiani, many enthusiastic ovations were given to the brilliant Argentinian guitarist, Julio S. Sagreras. Sagreras is a selected, exquisite [player], an aristocrat
of talent... For him there are no difficulties in execution nor interpretation. His mastery [of music] is absolute... Sagreras has obtained great artistic triumphs... The critics have applauded him More than once. In Montevideo they [the writers] dedicated keen articles to him, Moncade, Blixen, Bachini, etc.... Few times does he play in public. He is a good criollo, frank, worldly, in love with art but an enemy of exhibitionism. Our applause to this talented player of criollo music.) [Criollo, in this quote means "Argentine" or a "real Argentinian".]

Julio Sagreras' concert programmes included European and Spanish repertoire, transcriptions and original compositions based on *criollo* music. Many times he would feature guitar duos with one or other of his colleagues such as Antonio Sinópoli and Juan Alais or sometimes his daughter. His favourite concert guitar was built in 1906 by Francisco Nuñez, an Argentine maker. He supported the guitar makers of Buenos Aires instead of purchasing European instruments.

Sagreras shied away from recordings, probably, according to Firmenich, due to the lack of quality found in early phonographic recordings. Of course, the consequences of his judgement resulted in the lack of any recordings of himself for future generations to evaluate, and it restricted his fame to a regional level. However, he did make radio broadcasts in 1936, from a radio station in Buenos Aires.

Career as a Composer

Julio Sagreras was a prolific composer. According to Ricardo Muñoz he composed over 118 works for the guitar, thirty eight known works for piano, three Zarzuelas (Spanish light operas) and an indeterminable number of tangos composed at the time of the publication of Muñoz's book, *Historia de la Guitarra* (1931). These figures need qualification; some may be lost, or un-released by publishers, or for that matter may never have been published. There are unpublished works by Sagreras in the hands of his surviving family. Conflicting figures are quoted in the scanty biographies written during his lifetime by Prat and Muñoz, most probably due to reasons previously cited. From examining old catalogue listings, and from the description given by Zarina Firmenich of her father's compositional fervour, we can say that Sagreras wrote a large body of guitar music. Composing was a part of his daily routine.

During the early part of his career he published a large body of guitar music through Casa Nuñez. The exact number is unknown; however it must have been significant, since Nuñez at this time supported the young Sagreras by paying him one peso for each composition (personal conversation with Firmenich 1986). Important works that have survived from this period include: *10 Sonatina-Estudios, Sherzo,* and *Rapsodia Sobre Motivos Criollos.* His *Sonatina-Estudios* are modelled on Aguado. *Rapsodia Sobre Motivos Criollos is* a suite of short guitar pieces utilizing *criollo* (traditional) forms including a tango.

During the 1920s, Sagreras changed to the publishing house of *Casa Romero y Fernández.* Pieces written during this time include *La Cajita de Música, La Güeya* (a criollo dance), and *El Colibrí.* The latter is the best known Sagreras work and is still in the contemporary concert repertoire. It is a short programmatic piece that imitates the flight of a humming bird.

Among the last pieces composed before his death are *Flor de Pasión* and *Chacarera* (a gaucho dance). The publishing house *Ricordi Americana* bought the rights to his music after his death. Sagreras also wrote tangos, most of them for one or two guitars. Among these are: *Cha ka cha, Don Julio,* and *El Escandaloso.* For unknown reasons they were published under the pseudonym S. Regresa (Prat 1934:278). He also composed three zarzuelas from 1900 to 1904, *El Cura Suplente, La Isla Norte, and Afilar en Bicicleta.* A leading contemporary singer, Lola Membrina sang in these productions. Membrina also happened to be one of Sagreras' students. Prat recalls that they were a popular sensation during their time. (Prat 1934:278)

Teaching Career

After establishing his Academia *de Guitarra* in 1905, Sagreras remained independent from the Conservatory. He sustained an average of 38 students a week throughout his career. These included amateur guitarists, as well as personalities from Buenos Aires society. He also had several successful students such as Antonio Sinópoli and Elsa Molino, who were to become recognized concert artists.

During the 1920s and into the 1930s Sagreras worked on his *Lecciones de Guitarra,* his most recognized achievement. They are a six volume progressive method of studies based on the principles of Aguado and Tárrega. They were originally intended for use by his students and any other interested party, and he certainly did not conceive that his *Lecciones de Guitarra* would become known worldwide. His family did not receive substantial royalties

until the 1960s. Since then, sales of the *Lecciones* have continue to climb.

The vast industry of this man is illustrated in Zarina Firmenich's account of her father's home life. She describes her father as a "19th century man living in the 20th century". The household was run in typical 19th century fashion, with Sagreras devoting his time to work while his wife tended the house and children. He would rise at six o'clock to begin his work of practising, composing, arranging and teaching. Zarina Firmenich remembers him writing music whilst at the dinner table, using the back of his guitar as a desk on his lap, occasionally flipping it over and playing passages. Undoubtedly, he was a very disciplined man, and his home life permitted him to devote his energies to his instrument.

Sagreras associated with many guitarists, including most of the prominent guitarists of his day: Domingo Prat, Miguel Llobet, Andrés Segovia and Emilio Pujol. He was said to have had a pleasant, worldly character. According to his daughter, he harboured no rivalries. Human nature inclines us to believe otherwise, but his daughter and son-in-law, Zarina and Victor Firmenich, recalled his definitely positive character. Towards the end of his life, Sagreras was the founder and first president of the *Asociación Guitarrística Argentina,* the largest guitar society in Buenos Aires in 1936. It published a periodical, *Revista de la Guitarra,* from 1936 to 1944, while sponsoring concerts and activities for its members. His elevation to this post demonstrates the respect he was held in by the guitar community, and the social astuteness he must have had to obtain such a post.

Sagreras continued to compose, concentrating on didactic material, until July 20, 1942, when he died after a long respiratory illness. His daughter claims that he was working until the end on various projects. Among them was a revision of Aguado's method, with modernized fingering. In his own words, as stated in the prologue of his sixth volume of the *Lecciones:*

> "No creo haber dado fin a mi obra con la publicación de este libro y si Dios prolonga mi vida algunos años mas, intentaré componer una nueva serie más importante"
>
> (I do not believe that I can consider my work finished with the publication of this volume and if God grants me a few more years, I intend to create a new series more important than the previous one).

At his funeral, the president of the Asociación Guitarrista Argentina included these words in the eulogy:

> "...Perteneció Sagreras a una generación brillante y selecta de maestros y fué uno de los hombres que han hecho honor a la guitarra argentina."
>
> (Sagreras belonged to a brilliant and select generation of Maestros, and became one of those who brought honour to the guitar in Argentina).
>
> (Revista de la Guitarra, 1942, No,. 10:7)

Epilogue

Sagreras' works began to spread worldwide during the 1960s. Juan Mercadal, the famous Cuban guitarist, introduced the *Lecciones* to North America and premiered his works in concerts throughout the continent during the mid-1960s. *El Colibrí* began to appear in guitar recordings by various distinguished guitarists, including Mercadal. Elsewhere in Europe, South America and Japan, guitar teachers realised the value of his progressive studies and incorporated them into guitar curricula. His popularity reached such a level that in 1979 *Ricordi Americana* presented a centennial ceremony in his honour. As related to me by Zarina Firmenich, dignitaries included such people as the President of the Japanese Classic Guitar Society, who laid a wreath on his grave.

It is hoped that the new availability, in this five volume reissue, of Sagreras' *Lecciones,* Studies original compositions and transcriptions, will shed more light on the mystery of Julio Sagreras and contribute to a better understanding of his music and a widening of the guitar repertoire.

Jaime Guiscafré, 1993
[English Translations by Jaime Guiscafré]

Acknowledgements

The publishers are indebted to Robert Spencer who kindly lent us all but one of the original editions from which this reprint has been prepared. The early photograph of Julio Sagreras is reproduced by courtesy of Matanya Ophee. We are grateful to Melanie Plesch who located Sagreras' op.15 for this publication and to Michel Savary for the Critical Commentary.

Critical Commentary

Here is a list of errors and suggestions for your guidance. Although it is comprehensive it cannot be claimed to be complete.

Reference are:
Page. Stave. Bar beat.
eg 2.4.5iv would refer to page 2, stave 4, bar 5, 4th beat.

op.1 Dulces Cadenas, Mazurka de Salón

2.3.3ii c nat. not c# in melody
3.2.3ii " " " " " "
3.3.5ii " " " " " "
3.4.3i bass note "a" on open 5th string appears to be missing

op.2 Quejas Amorosas, Vals

1.4.1iii slide to next bar probably on (3) not (2)
2.6.7iii top note in chord is g nat. 3.8.6ii d(2) 1/8 not 1/4 note

op.3 Mis Aspiraciones, Gran Fantasía

1.1.1i fingering 2, 3, 1 not 3, 2,
1 1.1.7ii 1/8th note should be dotted
2.3.2iv bass is g nat.
2.8.1iv fingering 2, 3, 1 not 3, 2, 1
2.8.2i fingering 2, 3, 1 not 3, 2, 1
3.2.2i bass is g# not b#
3.2.4 string indications are 1, 2, 3, 4 not 2, 3, 4, 5
3.3.6iii f#(2) missing from chord (cfr. 3.1.4iii)
3.5.3ií 1/8 note is dotted
3.8.2 fingering should be 4, 2, 1, 0, 4, 1, 0, 2
4.1.3i d(3) should be d#
4.1.4i fingering should be 2 on e(4), 3 on c#(2)
4.6.4ii notes should be a, f, c, e not a, d, f, e
4.6.2i finger 3 not 2 on a(3) 5.2.1v c(3) should be c nat.

op.5 Espontánea, Gavota

1.6.2iv bass is a nat.
2.2.4iii slur missing a-g# 2.4.1i slur missing c#-b
2.4.3i " " " " " " " " " " "
2.4.3iv " " " " " " " " " " "
2.6.1i " " " " " " " " " " "
3.2.3iv d in upper voice is nat.
3.3.1ii probably f nat. not f# in upper voice
3.4.1 repeat sign missing; repeat for 3.7.4 starts
3.5.1 last 2 notes should be a, g not b, g
3.5.3iii d is nat.
3.7.3iii d is nat.
4.3.3iv d in upper voice is nat.
4.4.1ii probably f nat. in upper voice
4.4.4iv probably g# not g nat.

op.6 Madrid, vals Capricho Español

3.7.7ii g nat. not g#
4.2.1i d# not d nat.
4.7.5i finger 4 on g(5) in chord
4.8.3ii d in triplet probably nat.
5.1.1ii " " " " " " "
5.3.3ii " " " " " " "
5.3.7ii " " " " " " "
5.5.1i c# not nat.
5.8.4iii f & b tied to the same notes in the following bar
6.3.3ii gnat. not g#

op.7 Venecia, Barcarola, Capricho

1.2.2i bass in chord is c# not a#, fingering is 4, 3, 2, 1
1.5.1i string indication on upper voice should be (2)
2.6.5iv c dotted 1/8 note
2.7.3iv f# dotted 1/8th note
3.2.2i 1/4 rest missing
3.2.2iii 1st chord 1/8th not 1/4 notes
3.3.5vi chord fingered 1, 1, 1, 2
3.6.1i ties one and g# from previous bar missing
3.7.1i 1/4 rest missing
4.3.3ii 2nd bass note 1/8th not 1/4 note

op.8 Cadenciosa, Habanera

1.1.2i d in triplet is nat. 1.3.1i d in triplet is nat.
1.5.4i chord probably e#, g#, d (also following 2 chords)
1.7.4ii last 2 chords probably c, f#, d or maybe c, d nat. f#, d
2.1.2i d in triplet is nat.
2.2.5i d in triplet is nat. 2.5.3i finger 3 not 2 on c#
2.6.3i 1st chord not dotted 2.6.4i 1st chord dotted 1/4 notes
2.6.5i finger 4 not 2 on c# 2.6.5i rest should be dotted
3.6.2i d in triplet is nat.
3.6.2i chord dotted 1/8th note
3.7.3i chord dotted 1/8th note
3.7.3ii 1/8th note dotted
3.7.5i chord dotted 1/8th note
3.7.5i d in triplet is nat.
3.7.5ii 1/8th note dotted
3.8.2i chord dotted 1/8th note
3.8.2ii 1/8th note dotted

op.10 Zamba

1.3.4iv c nat.

op.14 Miradas y Sonrisas, Vals para Guitarra

2.2.4i bass probably e not g 2.2.5ií d# in upper voice
3.4.7 alternative no.1: a# on ii, a nat. on iii
alternative no.2: f## on ii is possibly f#
3.7.4vi last note b not g

op.15 Melancolía, Sonata

1.3.4iii 1/16th not 1/8th notes
1.3.6 g# in chord
3.2.4ií a+f fingered either 3+4, **or** 1+2
3.6.4 Both a flats in bar should be a nat.

op.16 El Inspirado, Vals para Guitarra

3.1.1 b tied to ist note (b) of following bar (cfr. 3.6.1i)
3.1.4 both chords with d# instead of d nat.

op.18 Pensando en Ella

2.5.51 grace note is nat.
3.2.5i g not e in bass
3.6.1i grace note is nat.
3.8.5i g note in bass
3.8.6i g# in bass
3.9.7i chord probably only 4 notes, suggest remove middle d

op.19 Tres Piezas Fáciles, María Luisa

2.2.6 f# on ii and iii

op.21	**Divagando, Andante Sentimental**
2.3.1iv	probably f# not f in bass
2.5.2iv	1st chord possibly either e, f#, c or d, g#, c
3.3.1ii	last 1/16th note d nat
3.4.2iv	f, e not e, e in middle voice
3.7.1iii	bass in chord f not a (cfr. 3.6.1iii)
op.22	**Arrullos, Vals**
2.4.3	both d's are nat.
op.24	**Delia, Vals Guitarra**
3.5. 11	c is #
3.5.2ii	c is #
op.25	**Sonatina-Estudio No. 2**
2.5.1	g# not g in accompaniment
op.26	**Magdalena, Vals**
2.4.6i	bass c# could be b#
op.29	**La Elegante, 2° Gavota**
2.6.2iv	d nat in upper voice
2.7.3iii	g nat. in bass
3.4.3iii	g nat. in bass 3.6.2i d# not d
op.30	**Rimas, Vals**
3.3.4ii	g# not g nat.
3.4.3ii	b flat as in following chord
op.33	**El Andalúz, Tango Clásico**
3.3.2ii	top note of chord c nat.
3.3.5i	1st tied note probably e not f 3.7.4i 1st chord g#, d, f
op.34	**La Napolitana, Tarantella**
3.1.2iv	d nat. not d# in chord
3.1.6iv	" " " " " "
3.1.7iv	e not g in bass
3.3.4iv	d nat. not d# in chord
3.4.1iv	" " " " " "
op.36	**Reminiscencias, Nocturno**
2.3.6ii	4 is a string no. not a finger
op.40	**La Espiritual, Romanza sin palabras**
3.3	key signature (f#) is missing
op.41	**Elisa, Mazurka**
2.5.4iii	chords possibly e, f# d and d, f#, b nat. (cfr. 3.7.1iii)
2.5.5	both chords with b nat
3.1.4i	e bass dotted 1/4
3.1.5i	1st bass 1/2 not 1/4
3.4.2	2nd and 3rd chords c nat.
3.5.5	1st chord 4 notes, remove g(2) (cfr. 2.4.1i)
3.7.1iii	cfr. 2.5.4iii
3.7.2	both chords with b nat.
op.42	**El Melodioso, Vals**
3.2.3i	a not b in bass
3.4.2	middle voice f nat both chords 3.6.3i bass a not c
op.44	**Filigrana, Vals**
3.2.3i	upper voice d#
3.4.1i	a not c in bass
3.4.6	1st note probably c#
3.8.6i	upper voice d#
op.45	**Sonatina, Estudio No. 5**
2.3.3ii	bass g nat.
2.4.1ii	both notes probably b flat 3.3.3i 1st note in triplet c nat.
3.6.2ii	bass g nat.
3.6.3ii	both notes probably b flat
op.46	**Sonatina, Estudio No. 6**
	Time signature 2/4 not 3/4
2.1.2	3rd 1/16ths are a+e not b+e
3.3.2ii	3rd 1/16 is a nat.
3.4.1i	2nd b could be #
op.47	**Sonatina, Estudio No. 7**
2.3.1	last c in bar is nat. 2.5.3
op.49	**La Ideal, Romanza sin palabras**
2.2.6i	a is # (cfr. 2.1.2i)
2.3.2i	a is # (cfr. 2.1.4i)
2.4.3i	grace note probably c
2.4.3i	d# in chord
3.2.4i	1st note upper voice b not c (cfr. 3.5.5i)
3.3.2ii	a nat. in chord
3.4.4i	chord with a#, g nat. (cfr.3.7.5i)
3.6.3ii	a nat. in chord
op.50	**La Aristocrática, Gavotta No. 3**
2.3	key signature missing
2.4.5i	top note of chord d
2.5.8iii	last rest in bar 1/4 rest 3.1.2i d# in chord
3.4.2ii	b nat. in chord 3.4.3i b nat. in upper voice
3.9.6ii	bass g not e in chord
op.51	**La Bailable, Mazurka**
2.6.3ii	f# not f in chord
2.6.3 iii	last note in bar f#
3.7.6ii	top note of chord probably d not c#
3.8.5	last chord in bar with d nat.
op.52	**El Rosarino, Vals**
3.1.1ii	b flat not c in chord (cfr.3.3.4)
3.4.2	a not b in bass (cfr. 3.1.6)
3.6.7	a not b in bass

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A MI QUERIDA HERMANA

MAGDALENA SAGRERAS DE CRONFORD

Coleccion de piezas para Guitarra

Dulces Cadenas

VALSE

Por

Julio S. Sagreras

EDICIONES

Francisco Nuñes & Cía

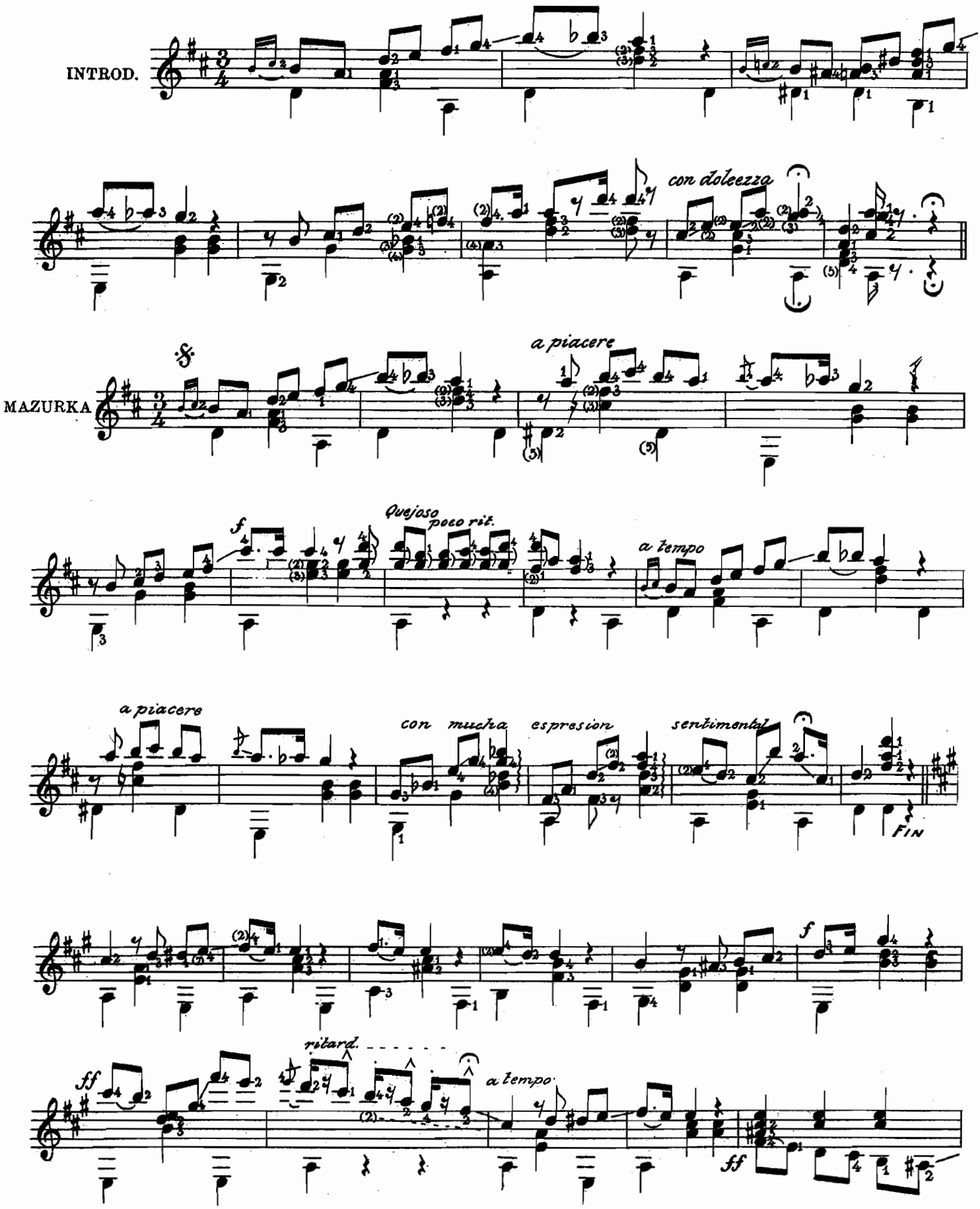
1620 - CUYO - 1628

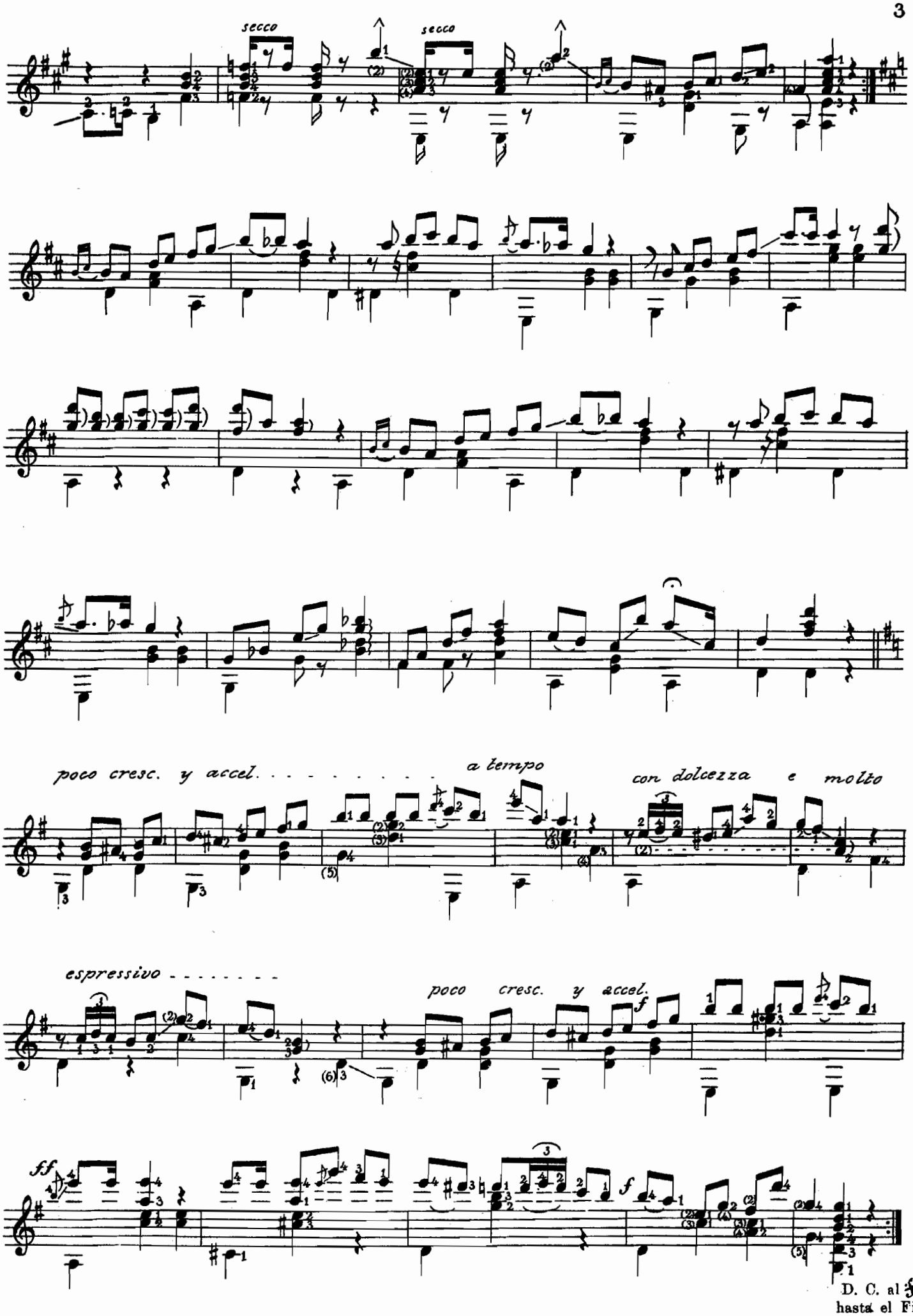
Dulces Cadenas

A mi Qúerida Hermana
Magdalena Sagreras de Cronporo

Mazurka de salon

JULIO S. SAGRERAS.




secco
secco
poco cresc. y accel. . . . . a tempo
con dolcezza e molto
espressivo . . . . . .
poco cresc. y accel.
D. C. al
hasta el Fin

Obras del mismo autor

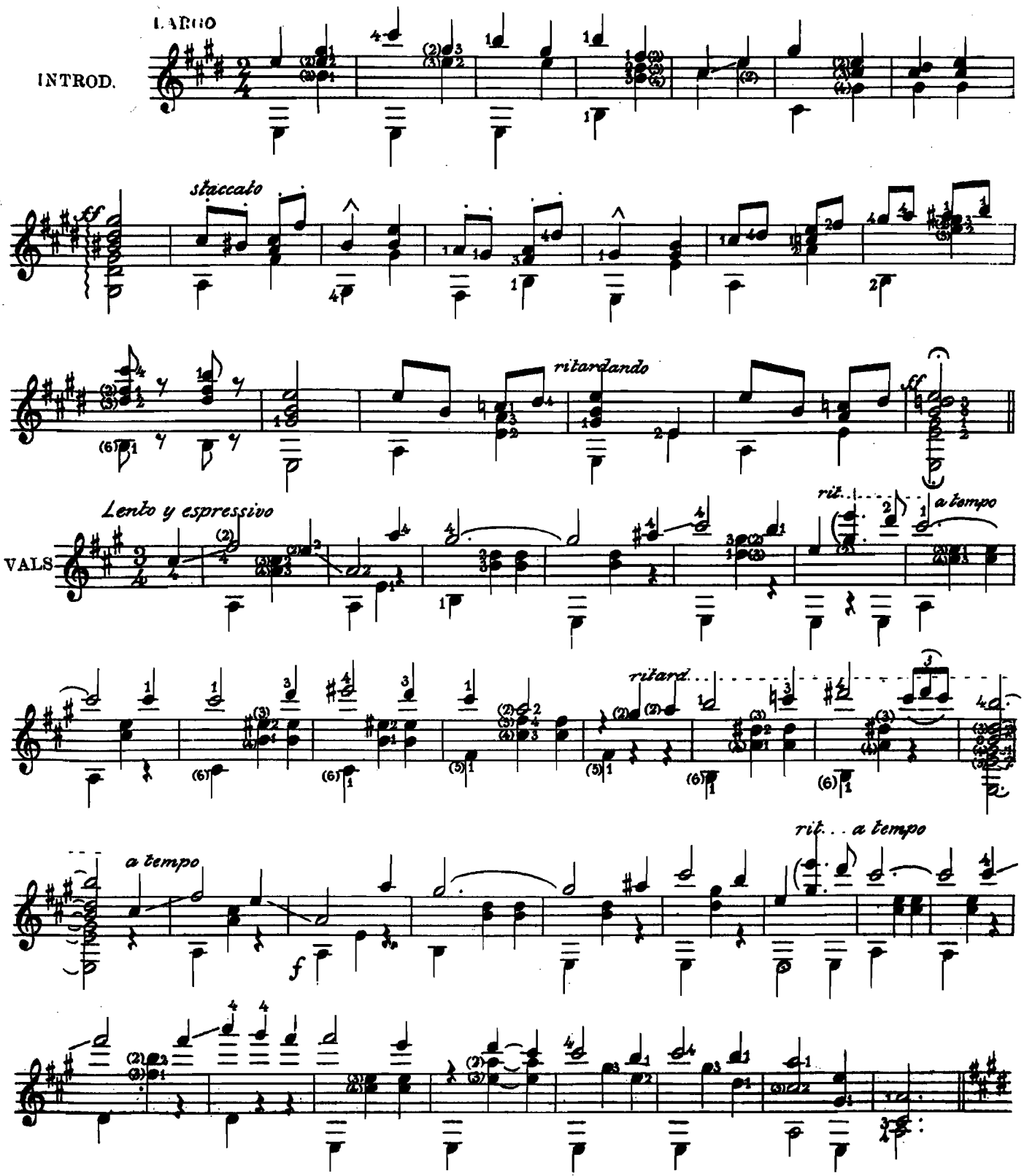
Canto de Confraternidad—Hispano Argentino. . . .	(arreglo)
Dulces Cadenas, *mazurka de salon.*	(original)
Quejas Amorosas, *vals.*	»
Mis aspiraciones, *fantasia.*	»
Color de rosa, *vals.*	»
Espontánea, *gavota.*	»
Madrid, *vals cap. Español.*	»
Venecia, *Barcarola.*	»
Cadenciosa, *habanera.*	»
Ruiseñor, *vals.*	»
Zamacueca y vidalita (oriental)	(arreglo)
Coleccion de cuatro estilos criollos.	(original)
La berbena de la Paloma, ***mazurka.***	(arreglo)
Brisas Suaves, *vals.*	(original)
Cármen, ***habanera.***	»

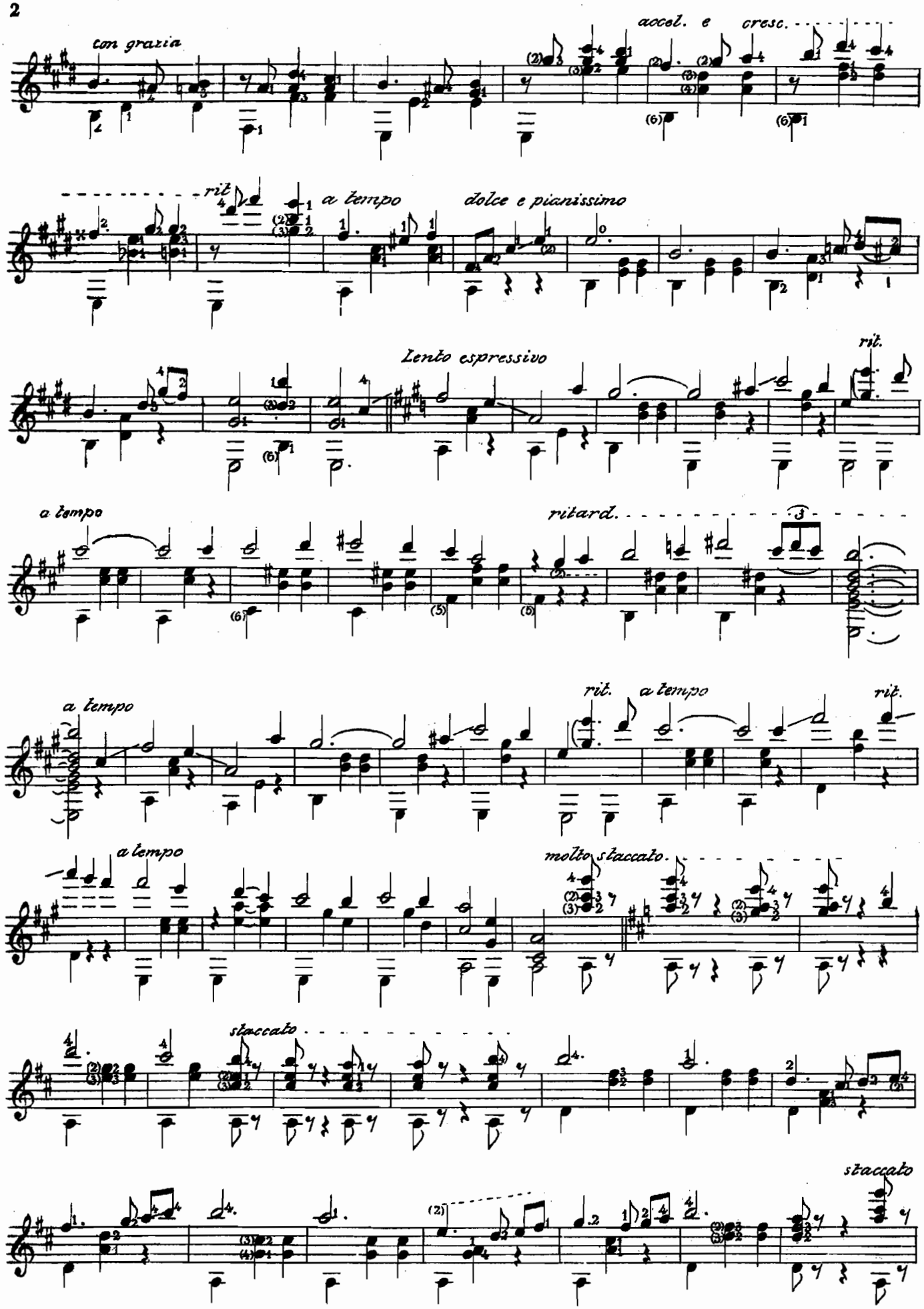
QUEJAS AMOROSAS

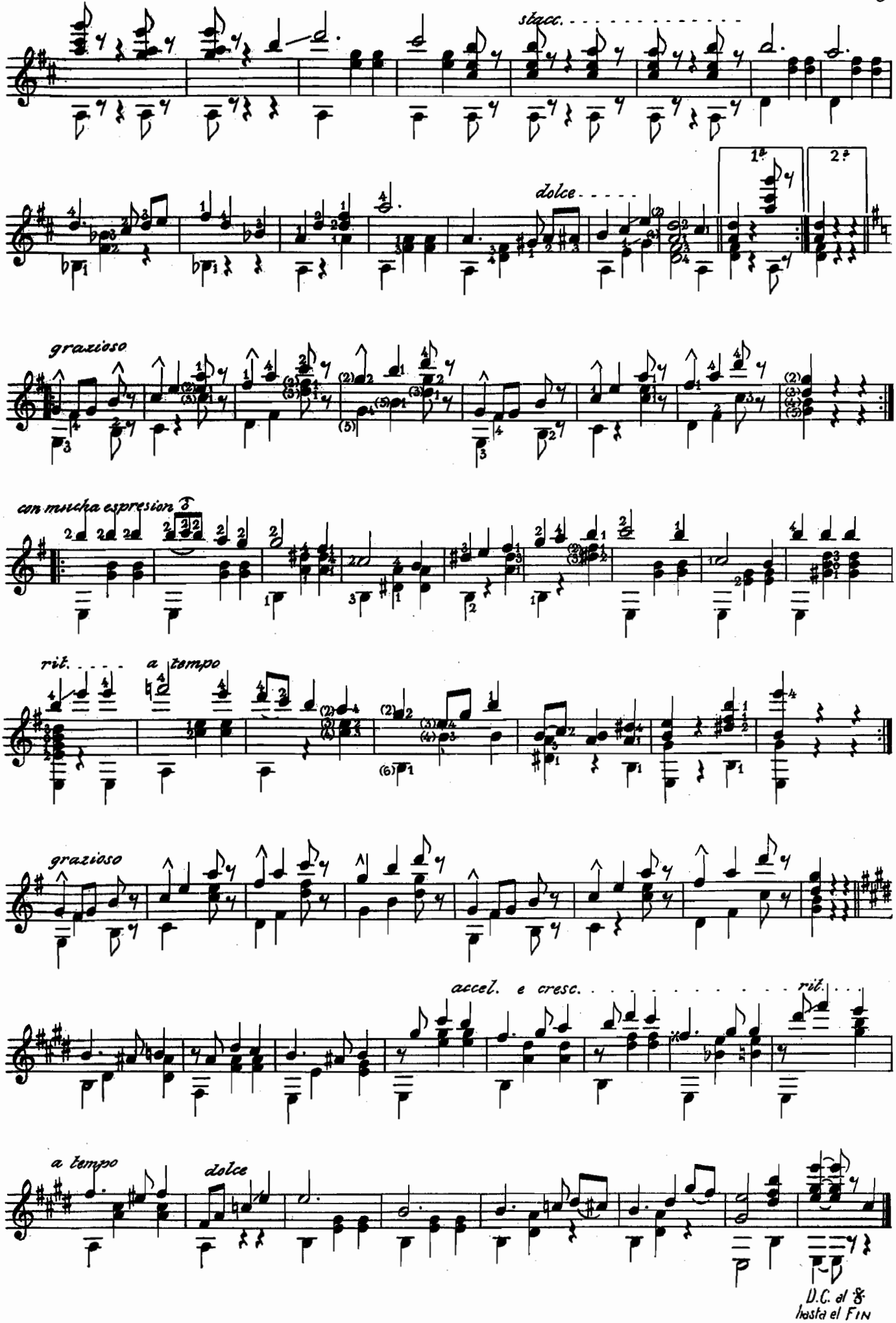
VALS

A mi Querido Padre

JULIO S. SAGRERAS




con grazia
accel. e cresc.
rit.
a tempo
dolce e pianissimo
Lento espressivo
rit.
a tempo
ritard.
a tempo
rit.
a tempo
rit.
a tempo
molto staccato.
staccato
staccato

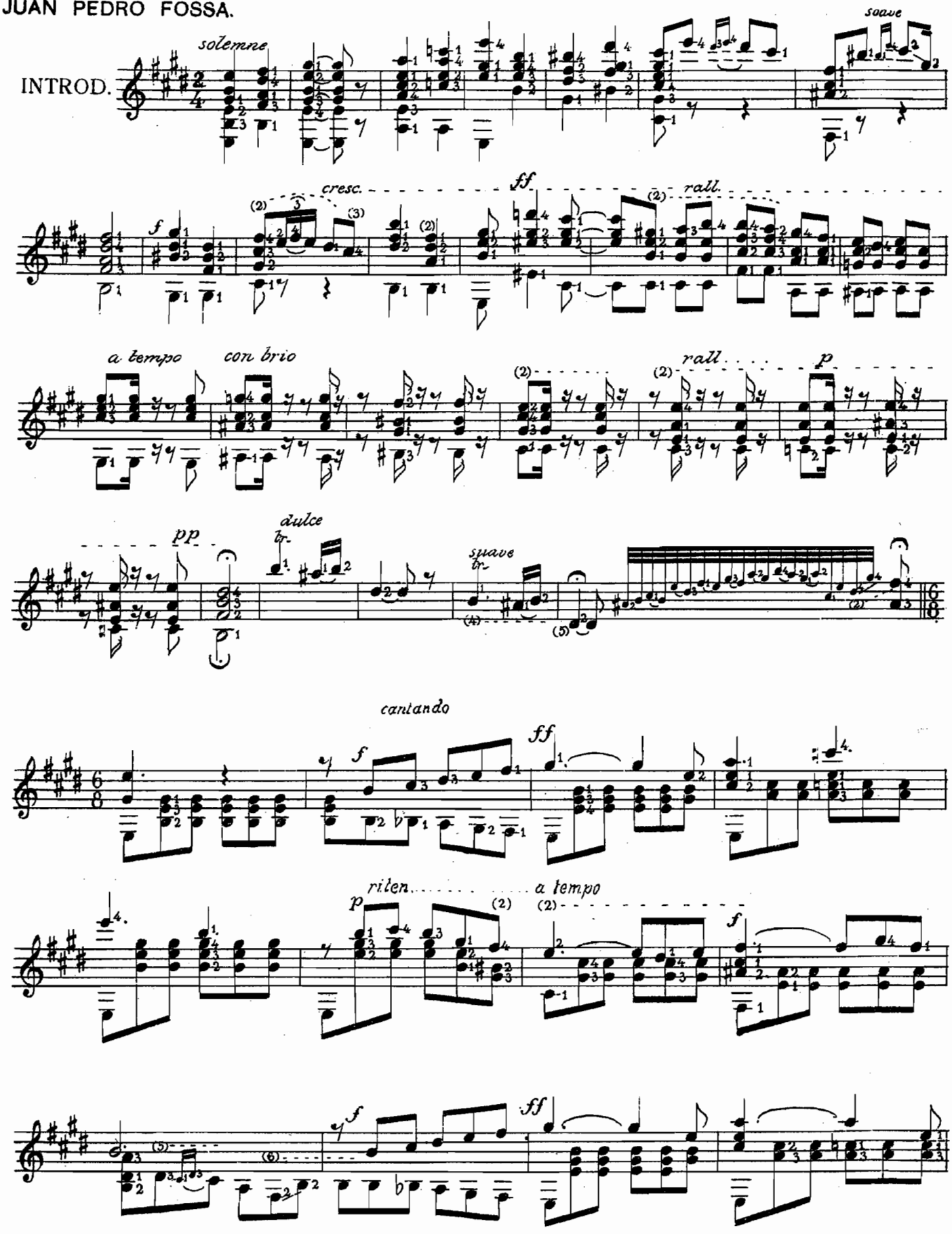

stacc.
dolce
1.
2.
grazioso
con mucha expresion
rit.
a tempo
grazioso
accel. e cresc.
rit.
a tempo
dolce
D.C. al %
hasta el FIN

MIS ASPIRACIONES

GRAN FANTASIA

A mi querido Amigo
JUAN PEDRO FOSSA.

JULIO S. SAGRERAS.



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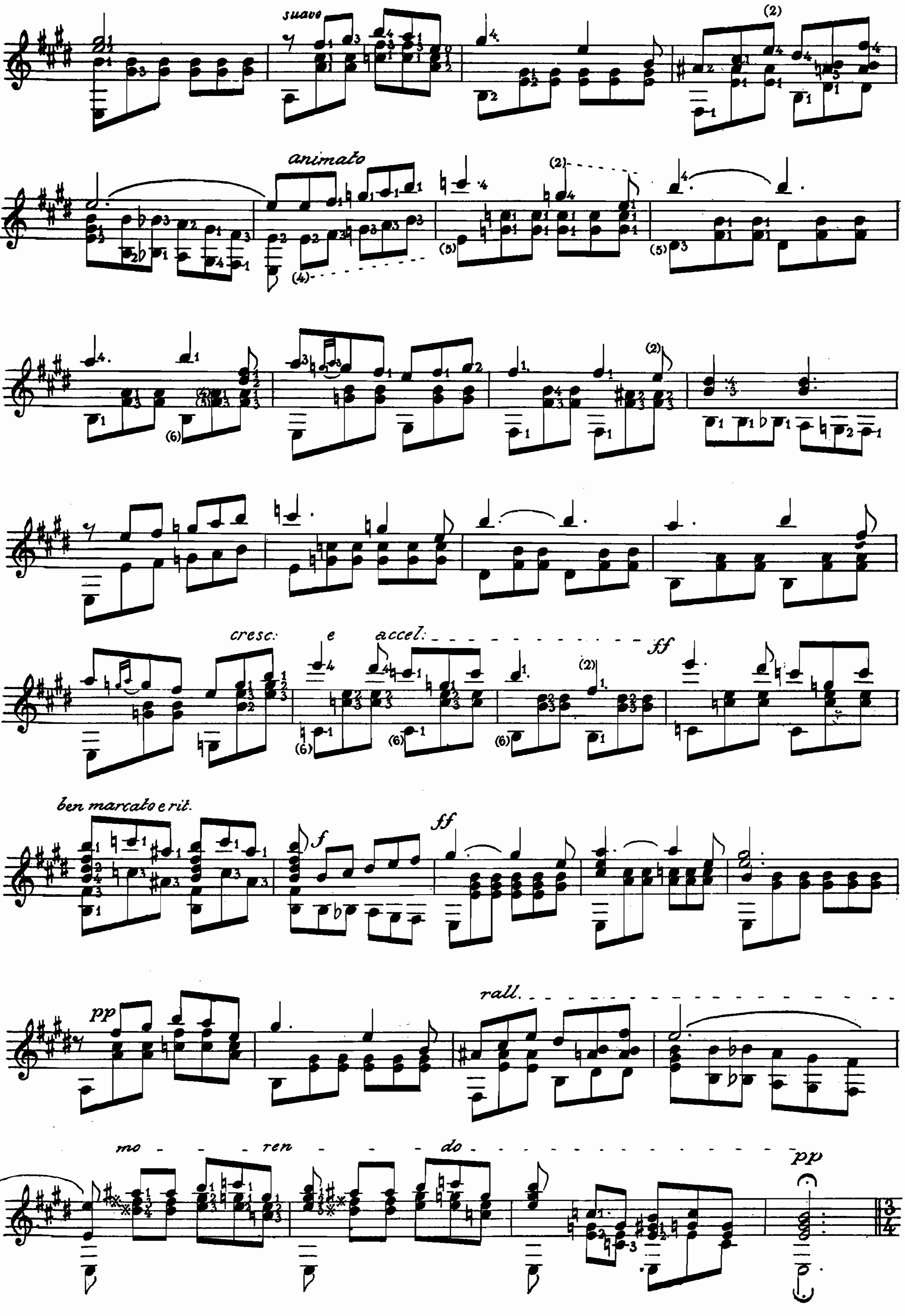
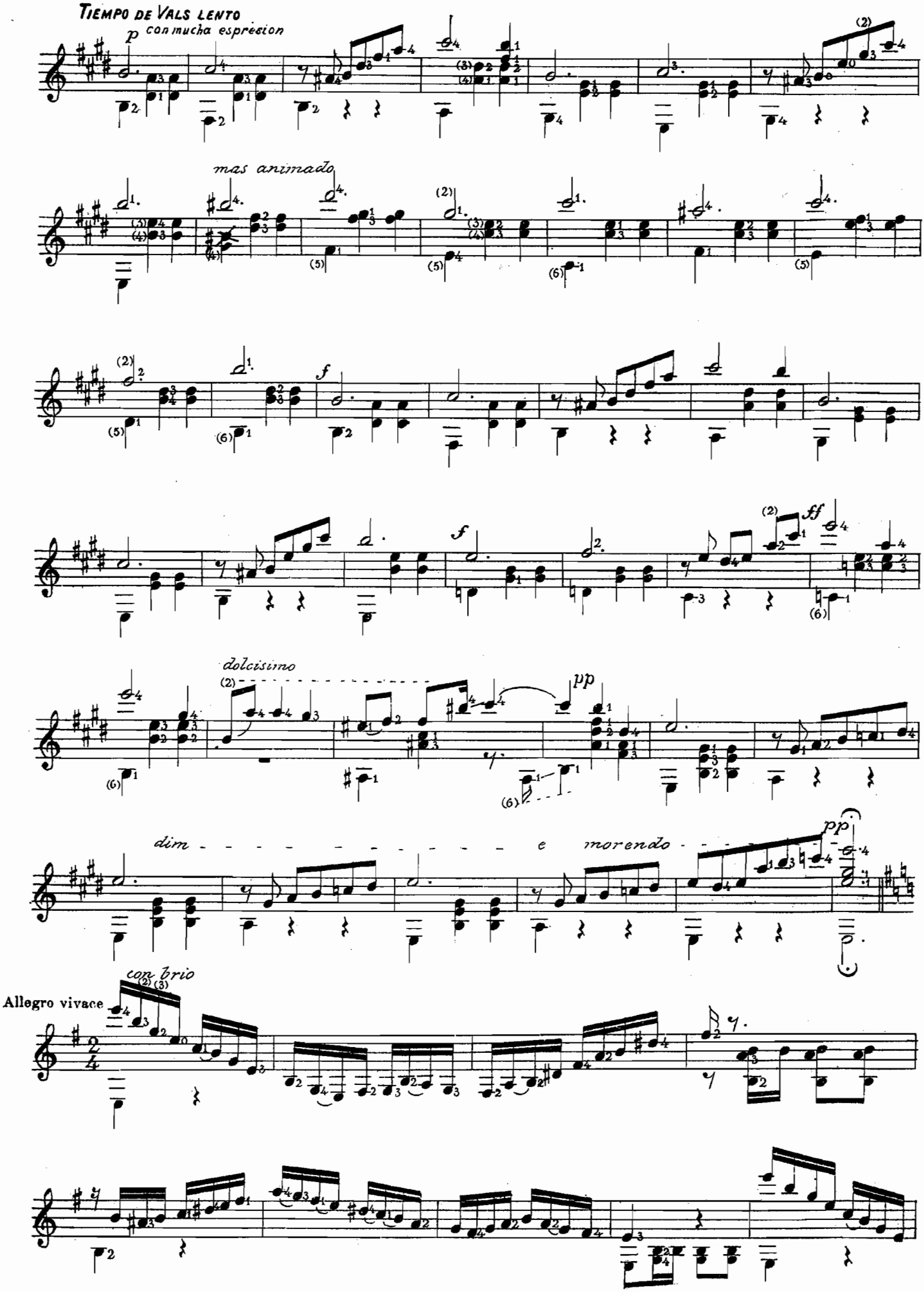
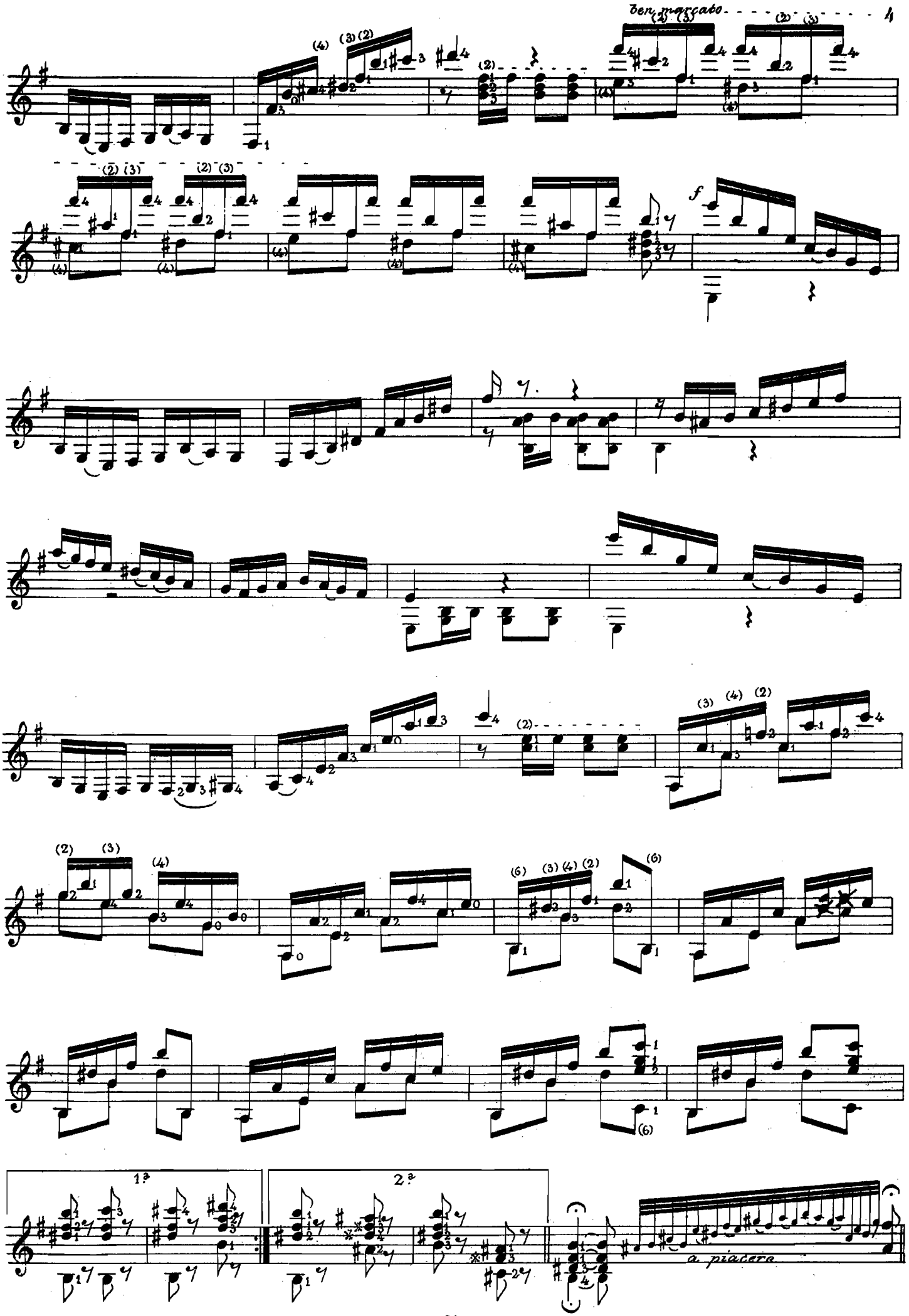
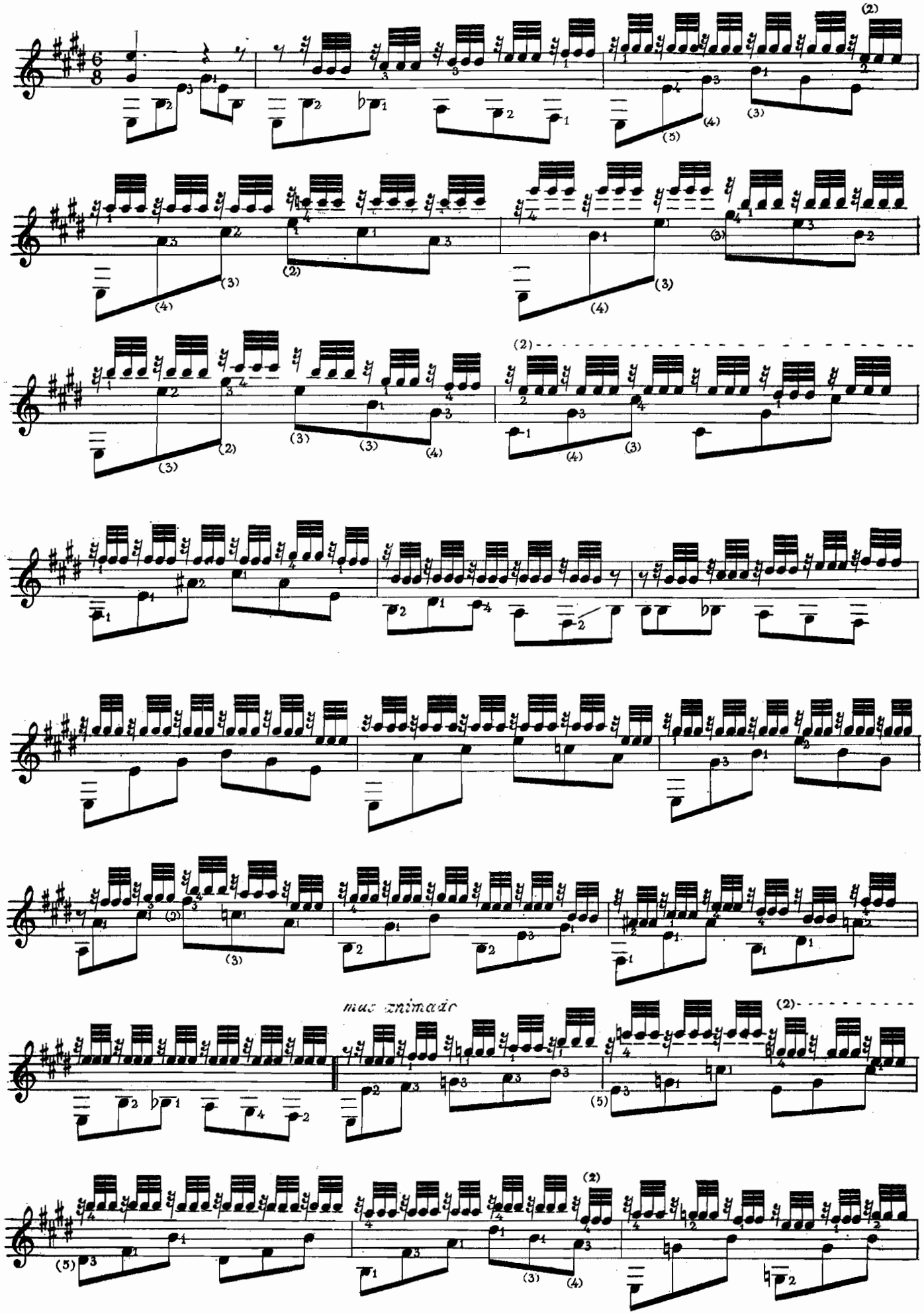
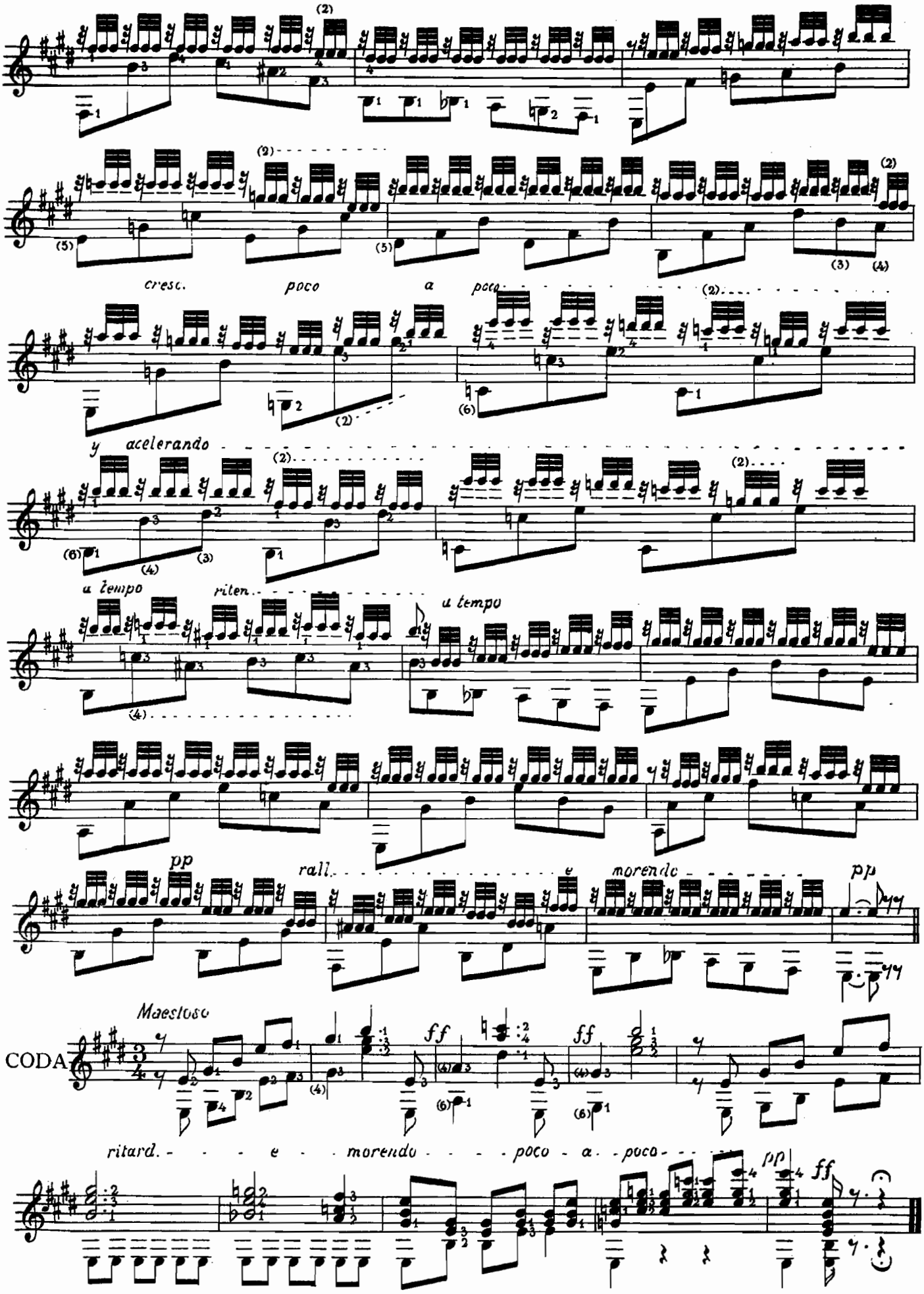

suave
animato
cresc. e accel.
ff
ben marcato e rit.
f
ff
pp
rall.
mo - ren - do
pp


TIEMPO DE VALS LENTO
p con mucha espresion
mas animado
f
ff
dolcisimo
pp
dim - - - - - - - - - - - - e morendo - - - -
pp
con brio
Allegro vivace


ben marcato
f
1ª
2ª
a piacere


mas animado


cresc.
poco
a
poco
y
acelerando
a tempo
riten.
a tempo
pp
rall.
e
morendo
pp
Maestoso
CODA
ff
ff
ritard.
e
morendo
poco
a
poco
pp
ff

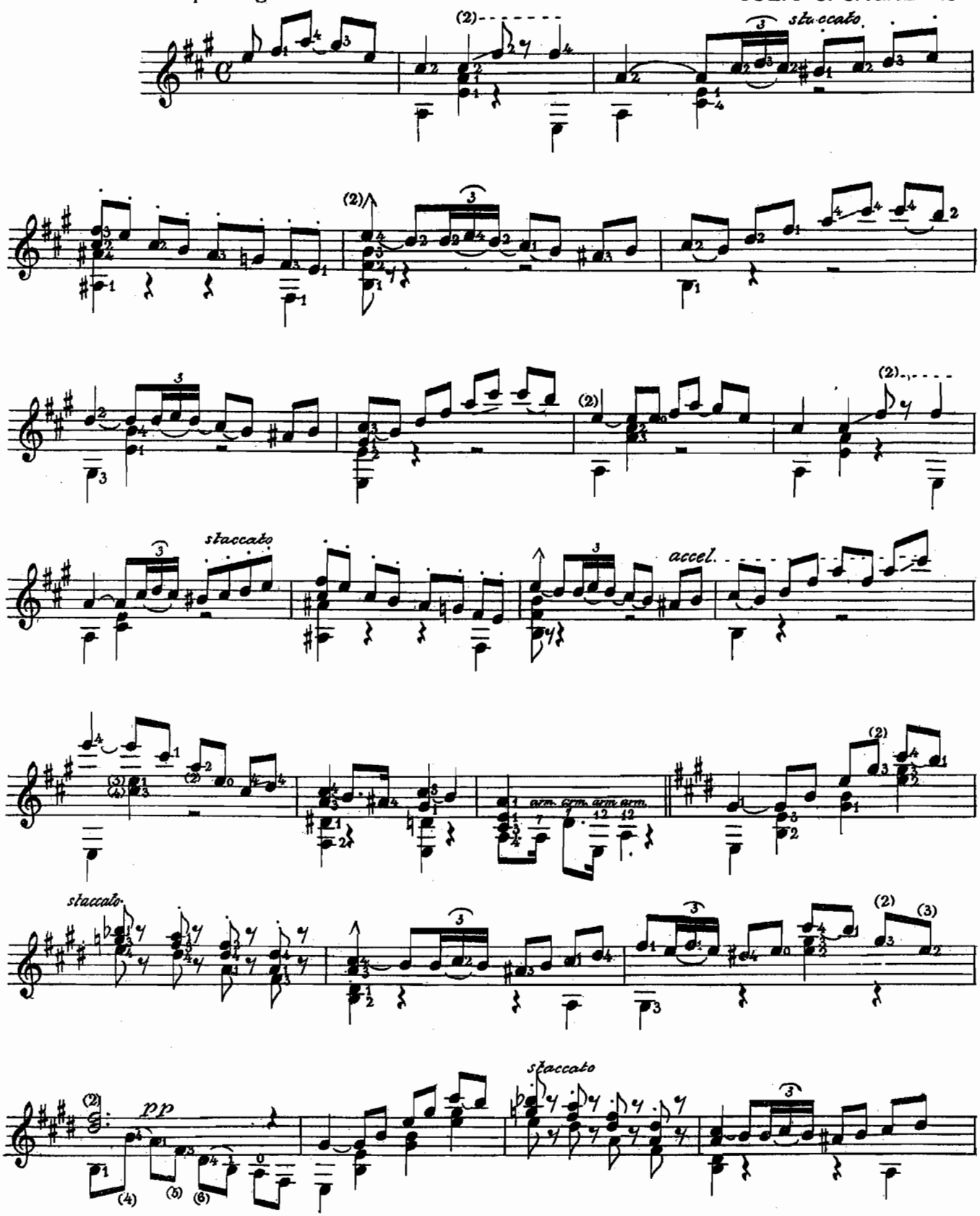
ESPONTÁNEA

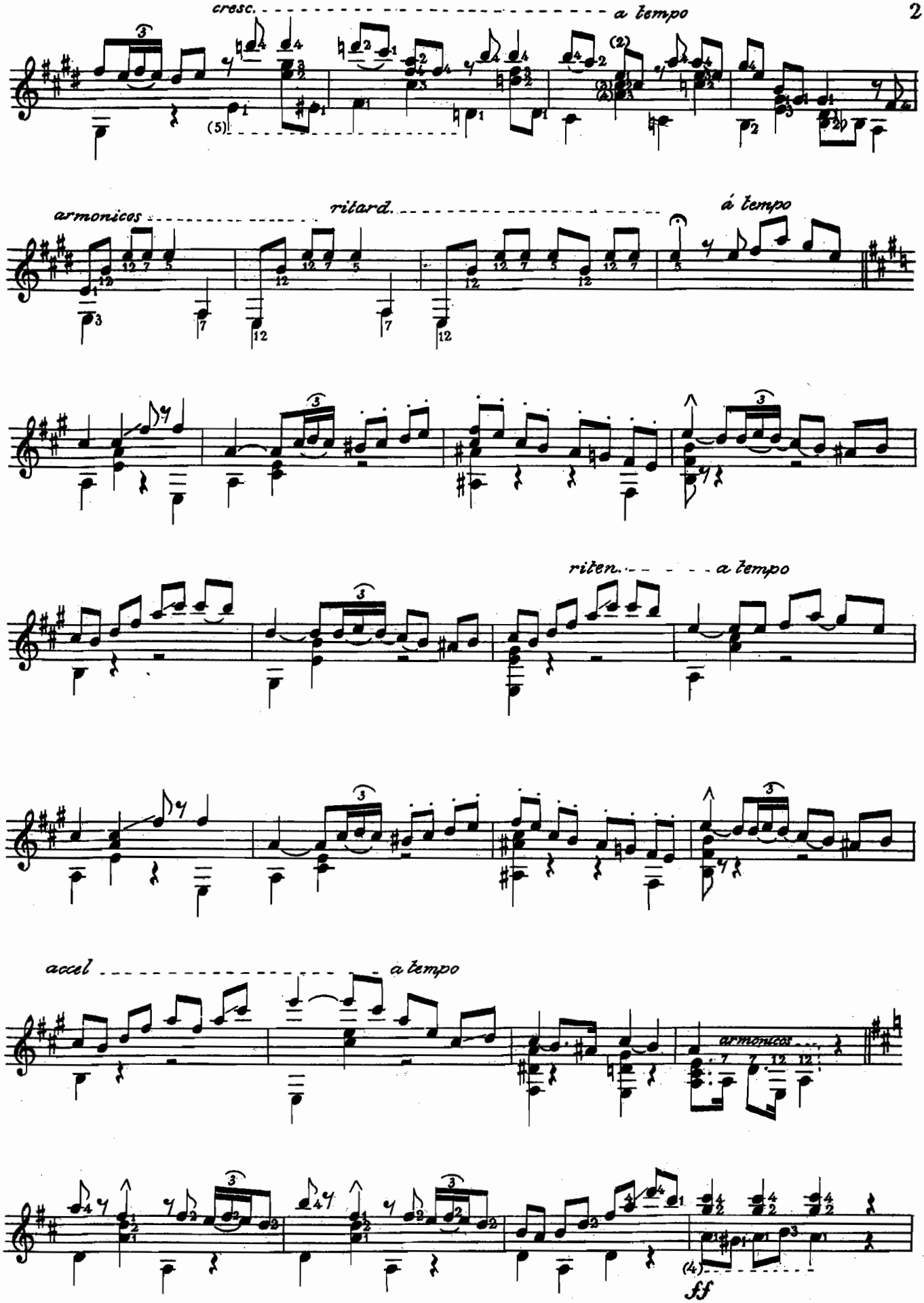
Gavota

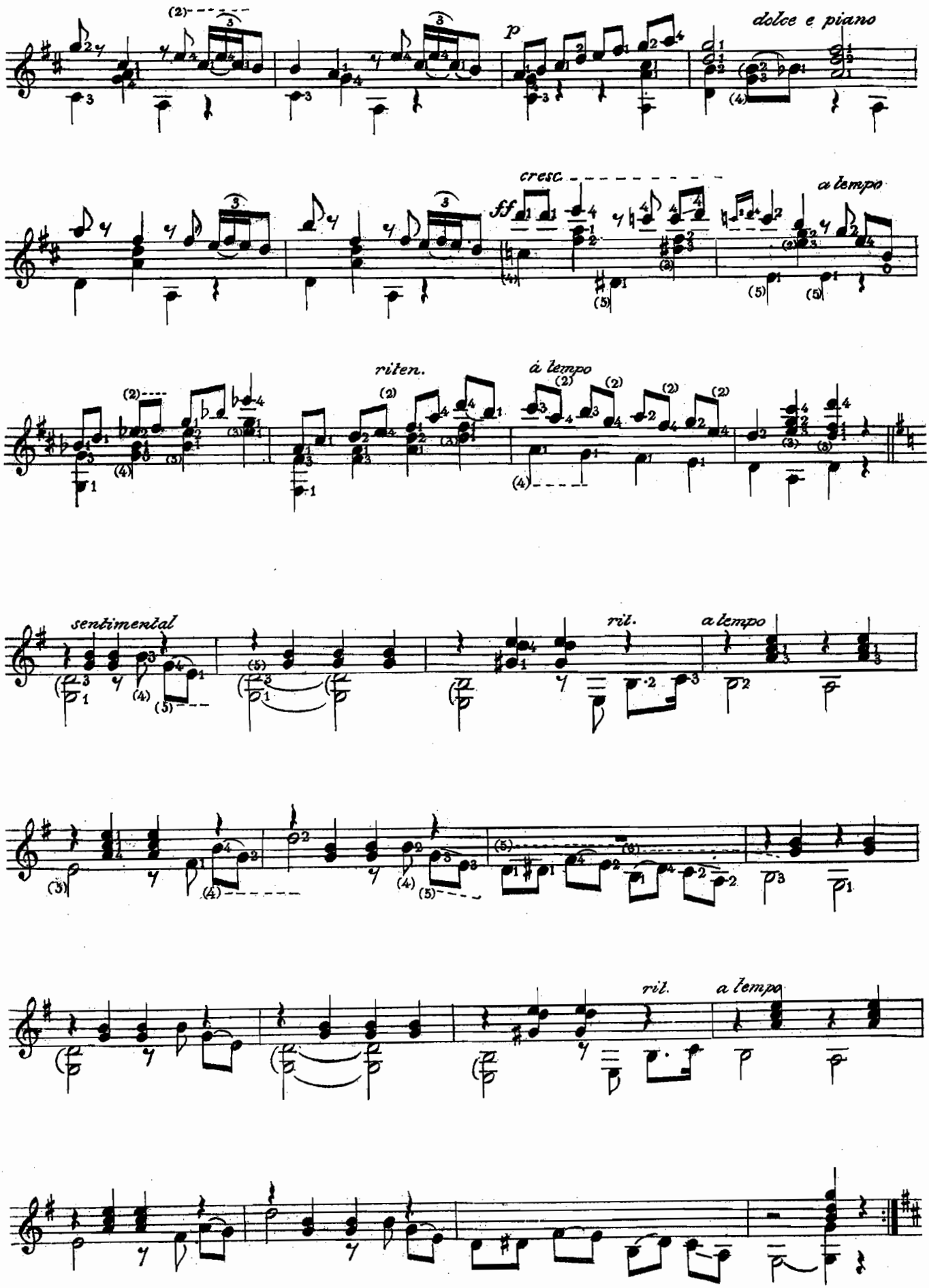
DEDICADA AL SEÑOR
DON FRANCISCO NUÑEZ
COMO PRUEBA DE ESTIMACION Y RESPETO

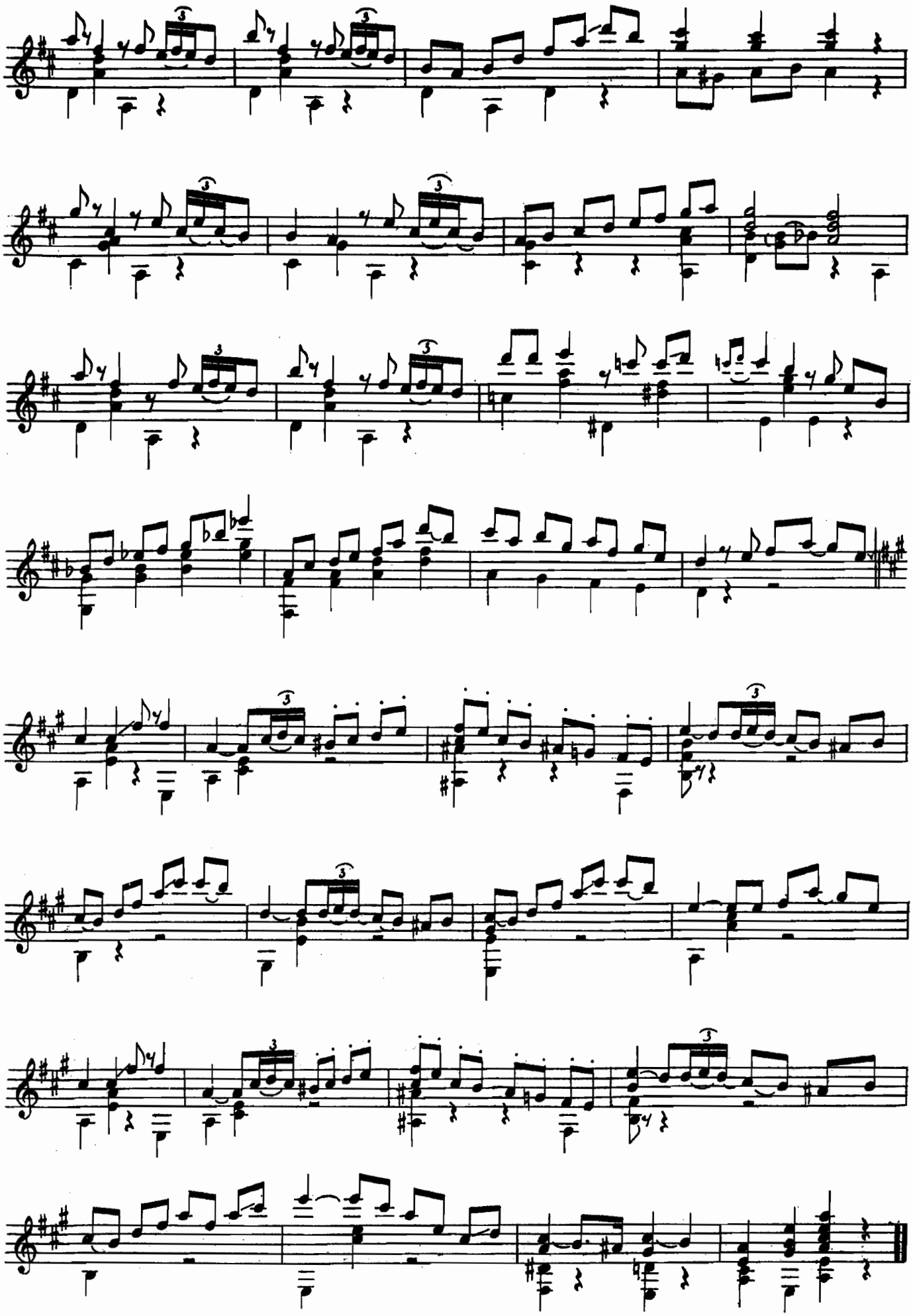
Tiempo de gavota

JULIO S. SAGRERAS




cresc.
a tempo
armonicos
ritard.
á tempo
riten.
a tempo
accel
a tempo
armonicos
ff


dolce e piano
cresc.
a tempo
riten.
a tempo
sentimental
ril.
a tempo
ril.
a tempo

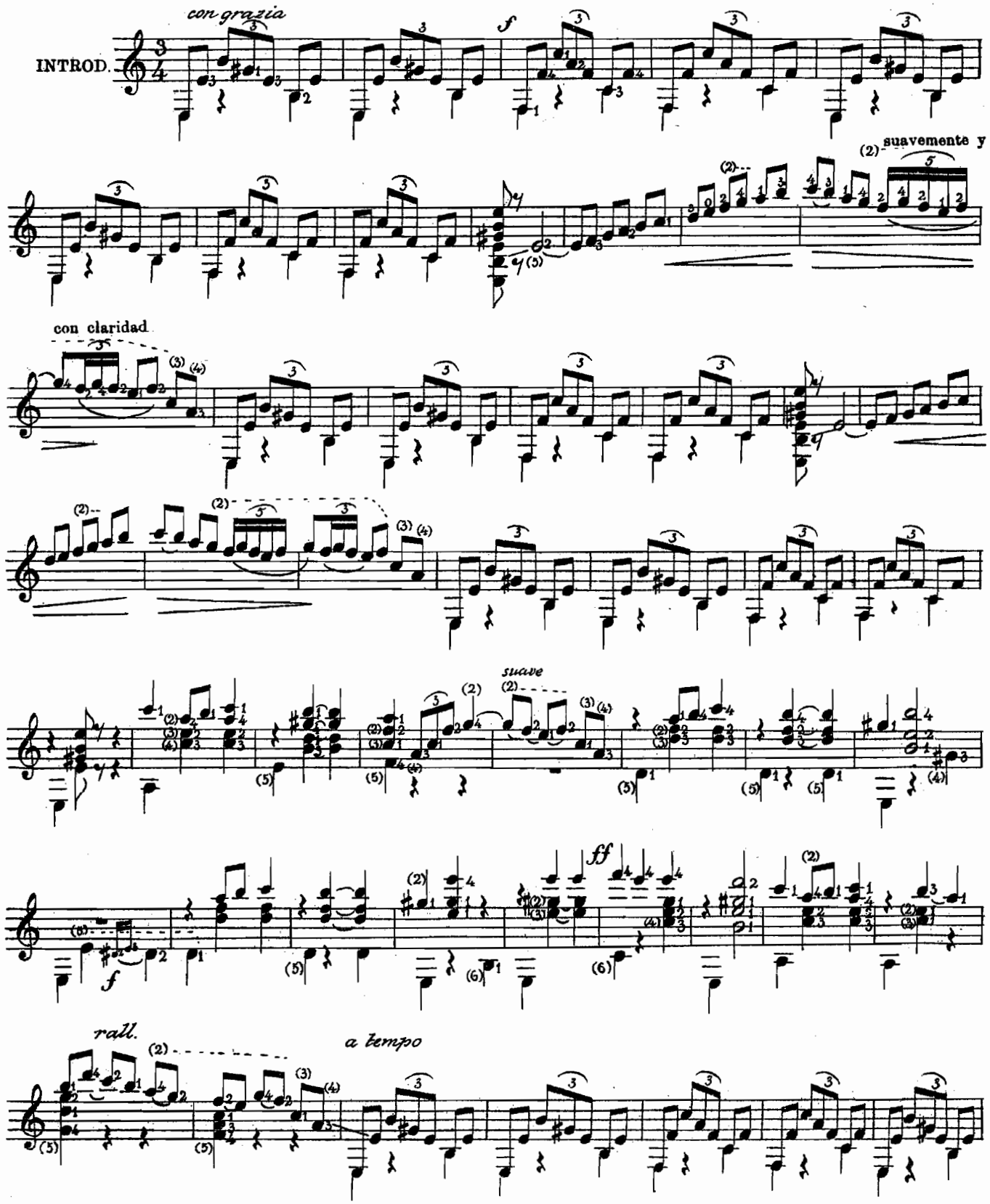


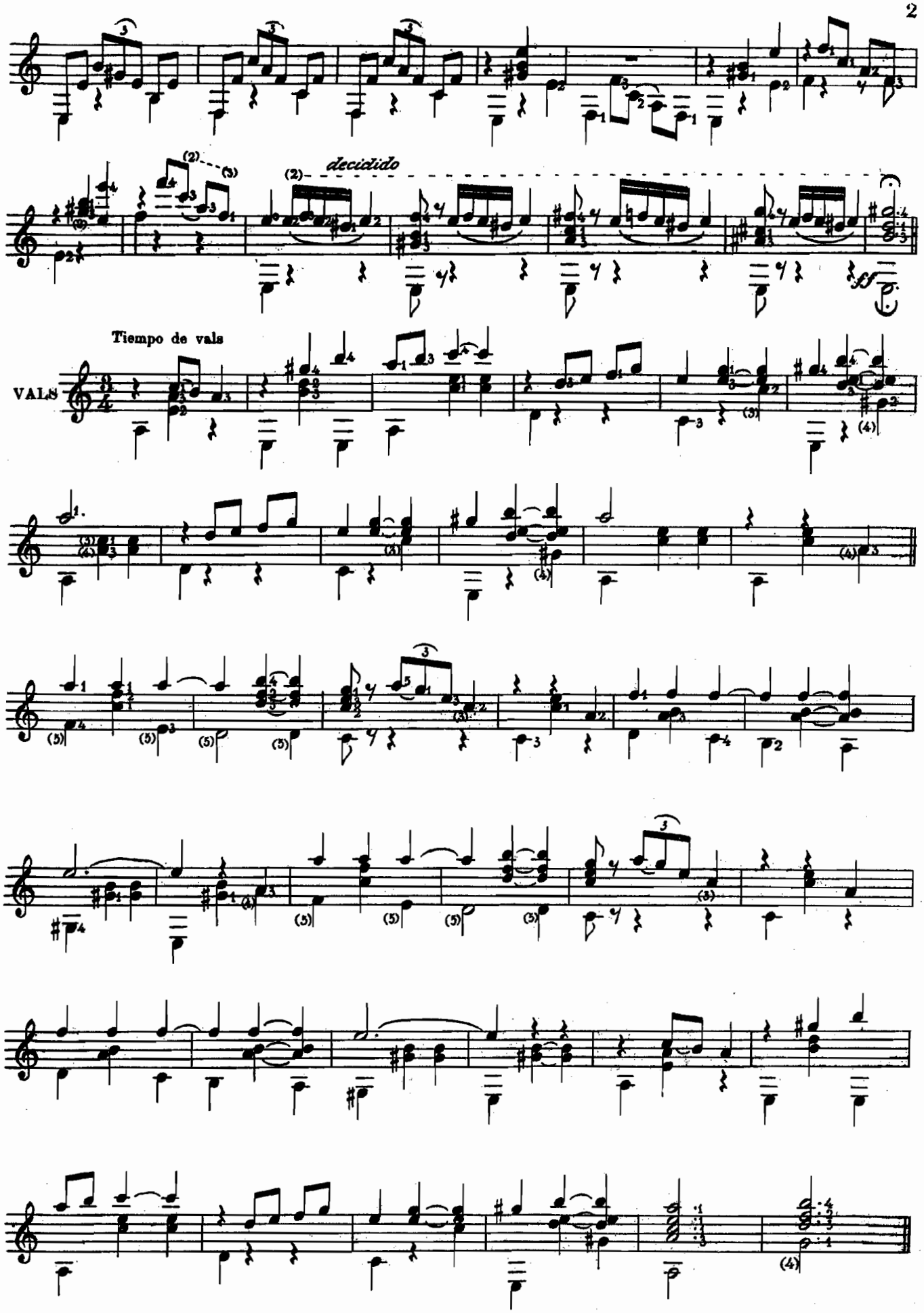
MADRID

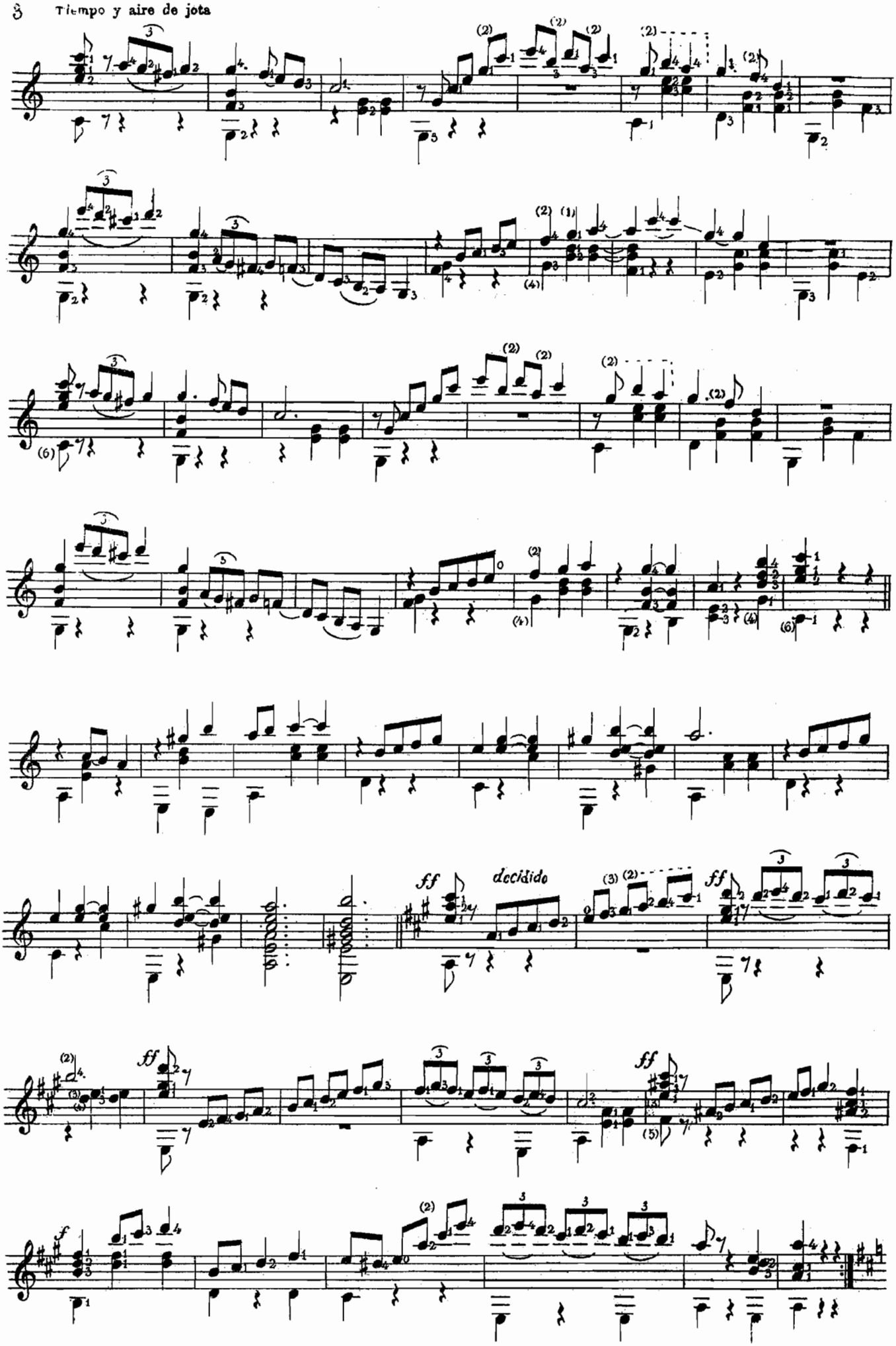
VALS CAPRICHO ESPAÑOL

A mi querido amigo ALBERTO ORTIZ

JULIO S. SAGRERAS

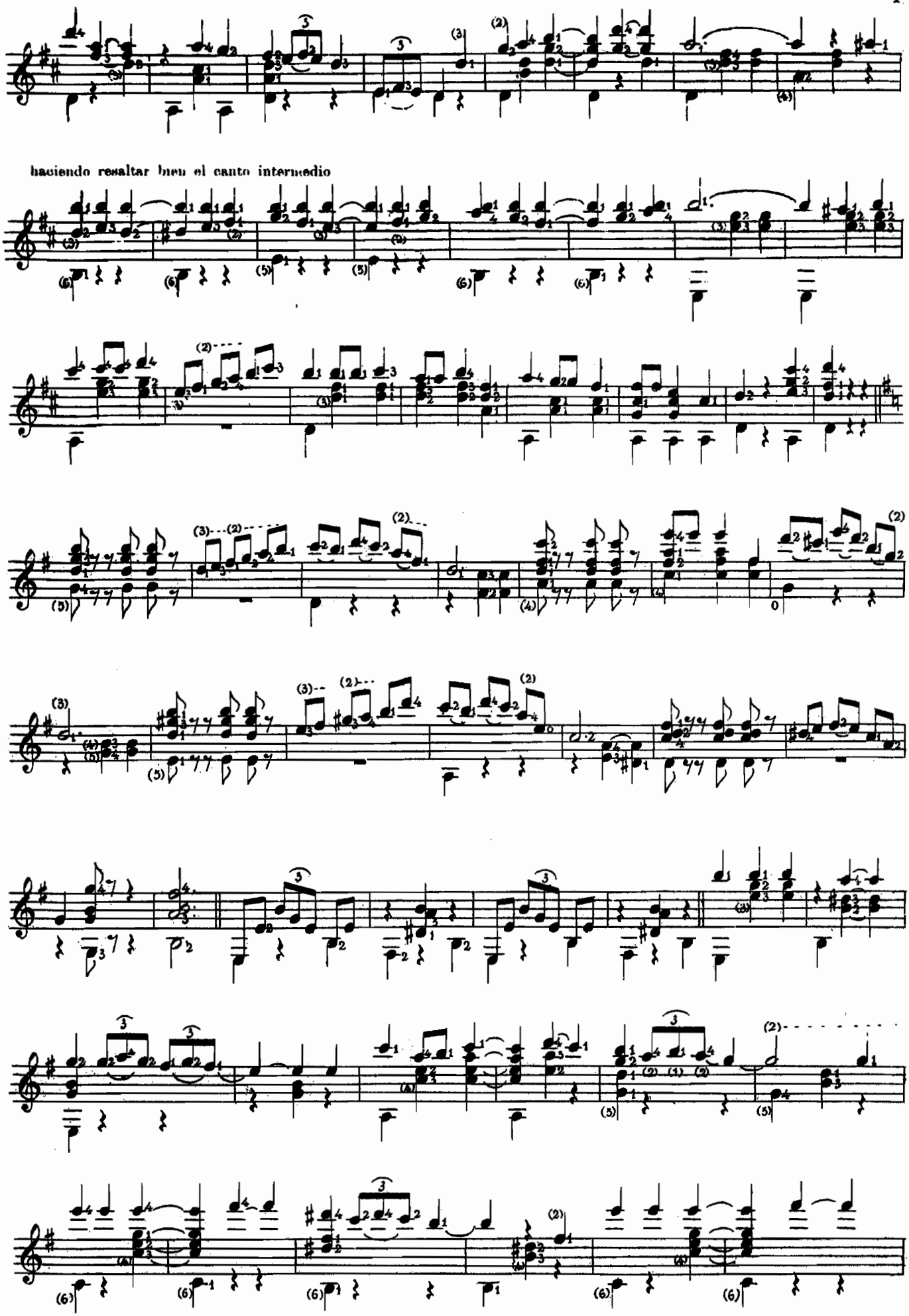


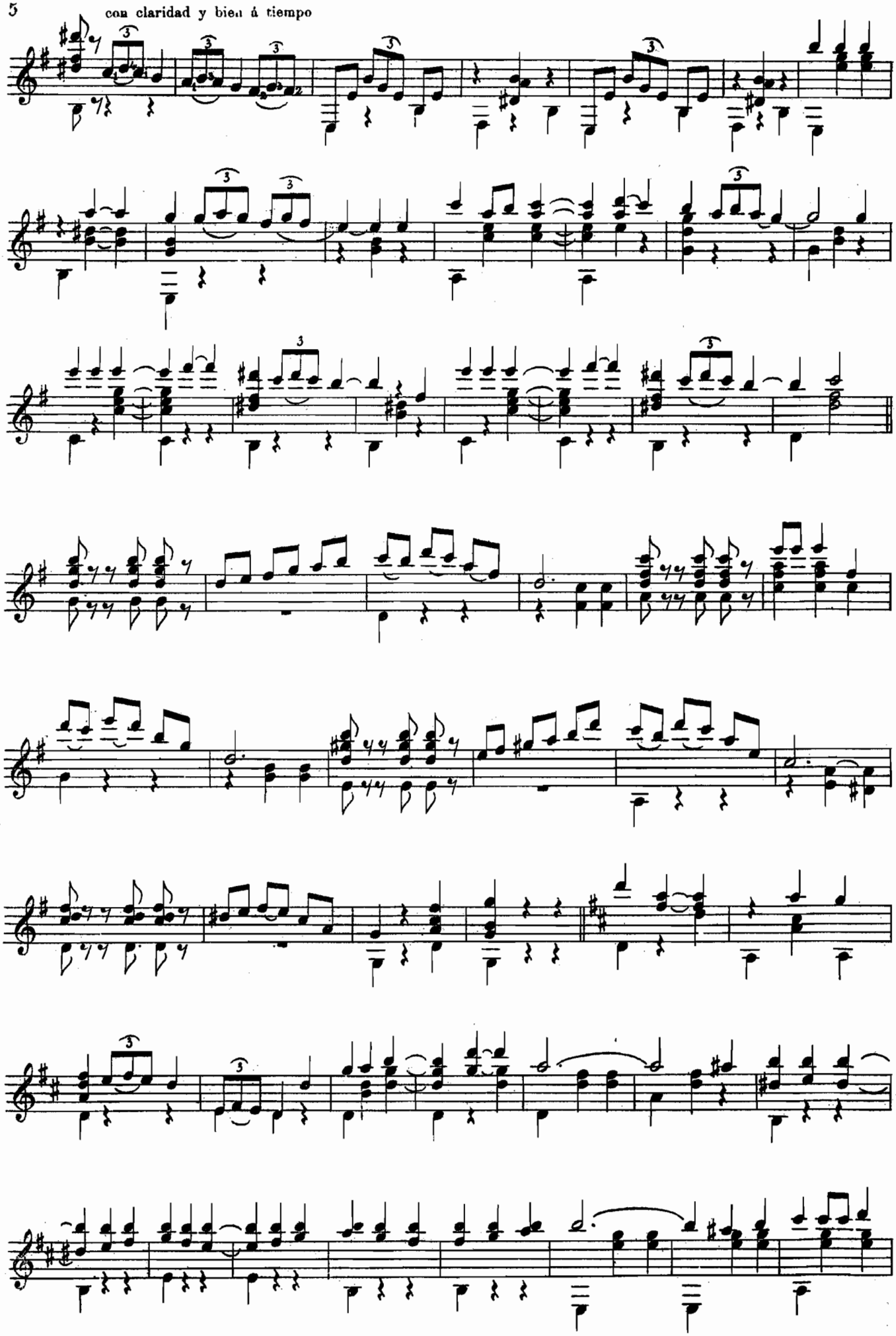

decidido
Tiempo de vals
VALS

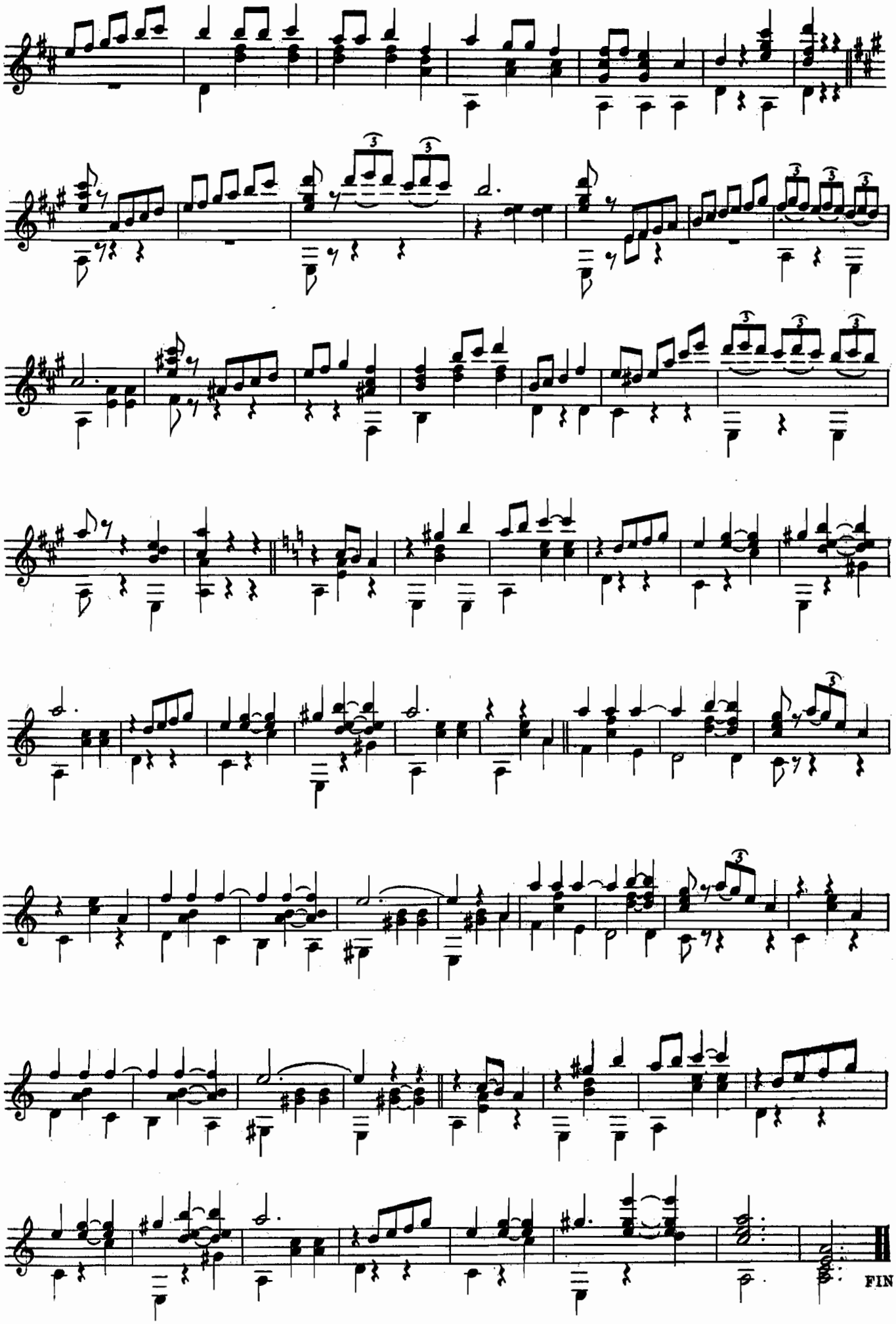

8 Tiempo y aire de jota
ff decidido
ff
ff
ff
f

cadenciòso

haciendo resaltar bien el canto intermedio




5
con claridad y bien á tiempo


FIN

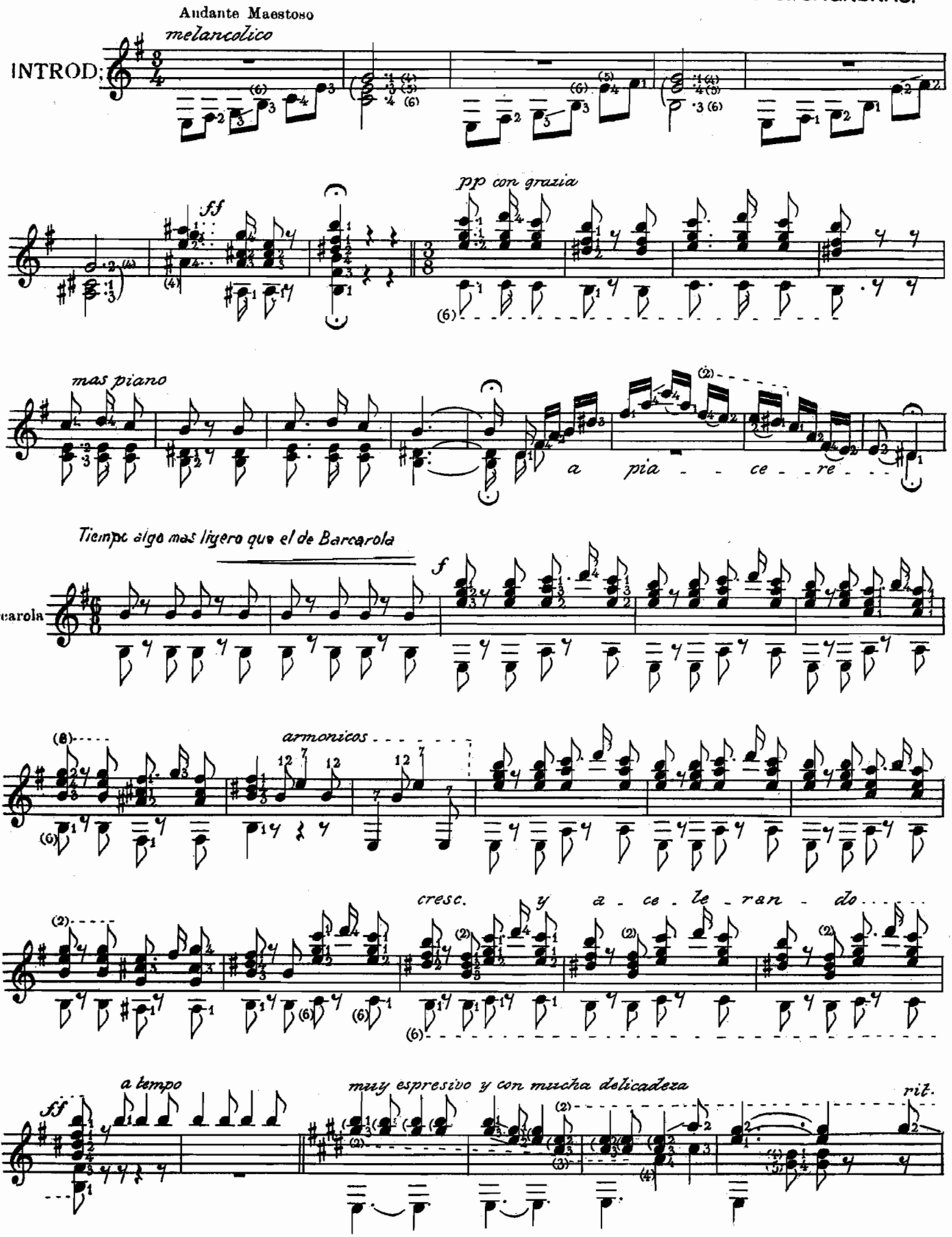
VENECIA

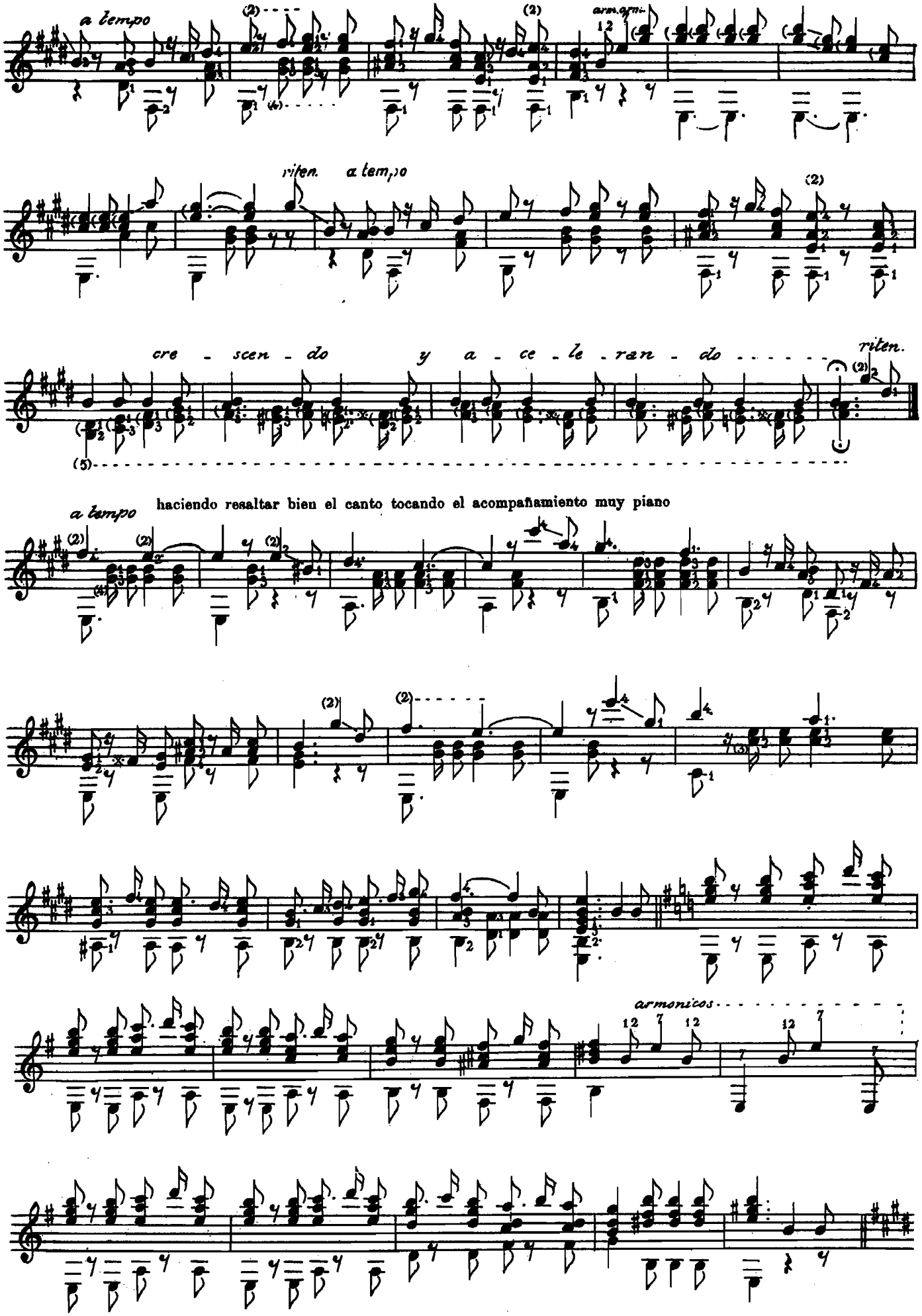
BARCAROLA - CAPRICHO

A mi querido hermano político
SANTIAGO G. CRONFORD.

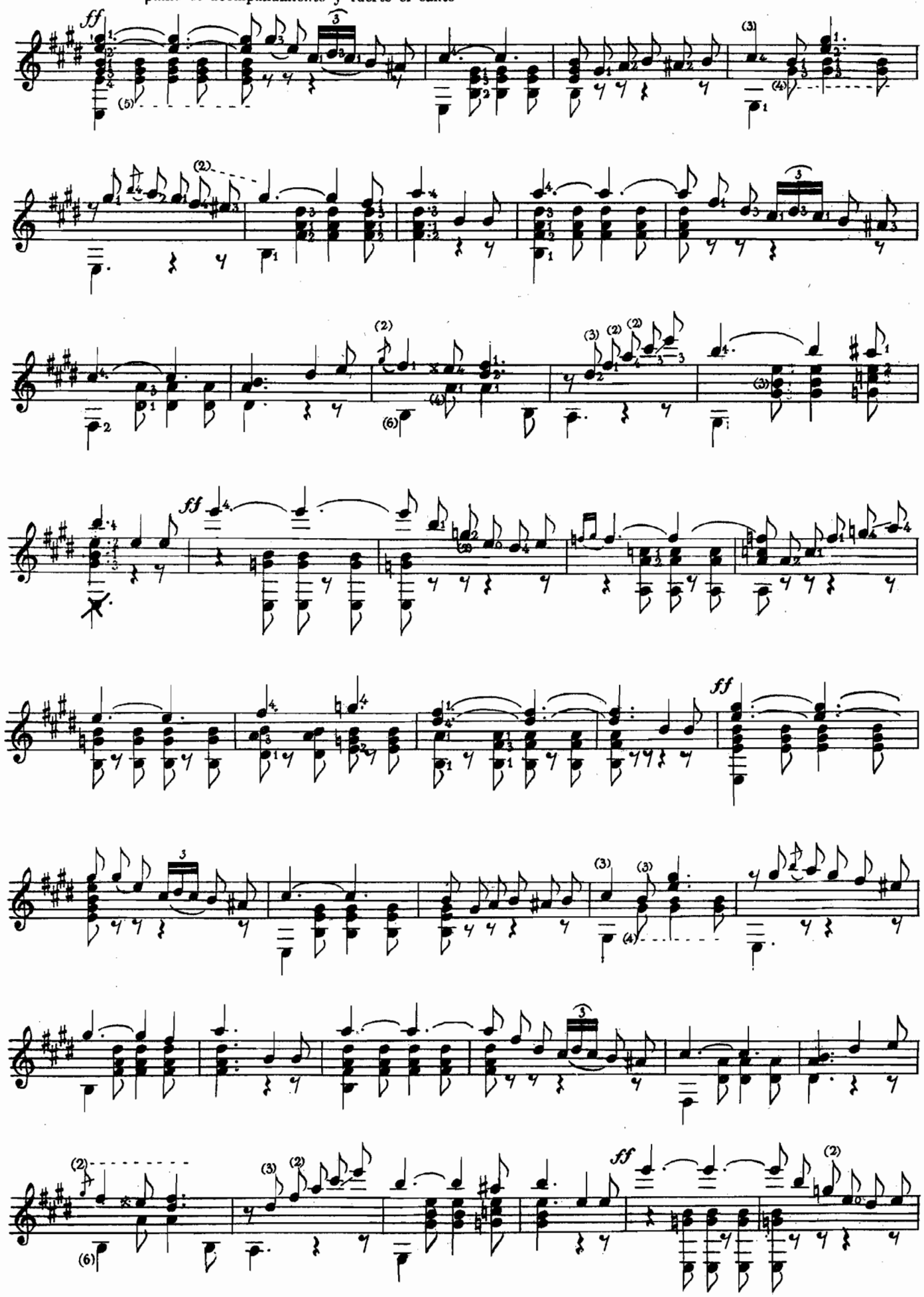
JULIO S. SAGRERAS.

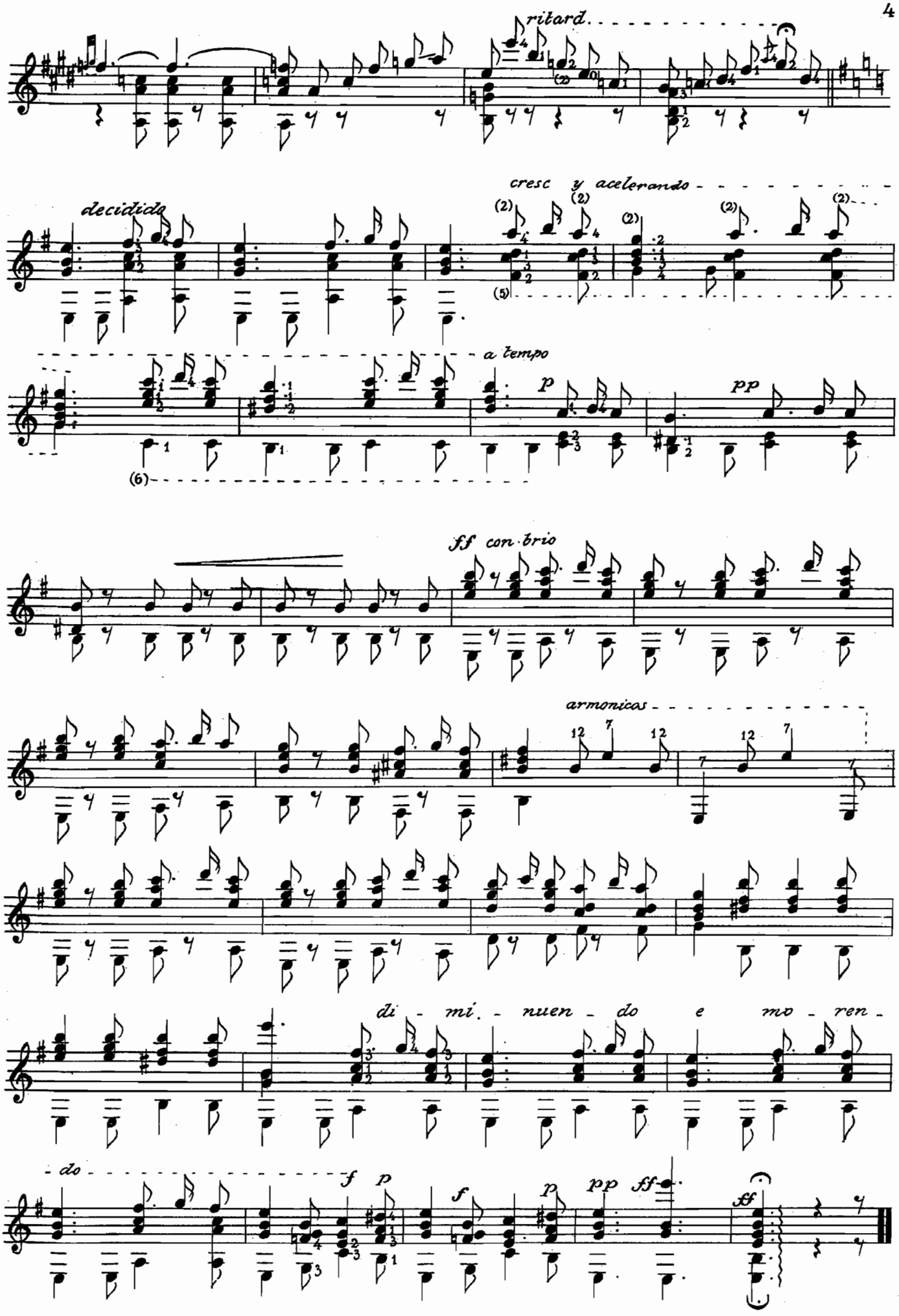
Andante Maestoso




a tempo
arm.gmi.
riten.
a tempo
cre - scen - do y a - ce - le - ran - do
riten.
a tempo
haciendo resaltar bien el canto tocando el acompañamiento muy piano
armonicos

piano el acompañamiento y fuerte el canto




ritard.
decidido
cresc y acelerando
a tempo
ff con brio
armonicas
di - mi - nuen - do e mo - ren -
do
f p
f
p
pp ff
ff

Obras del mismo autor

Canto de Confraternidad—Hispano Argentino. . . .	(arreglo)
Dulces Cadenas, *Mazurka de salon.*	(original)
Quejas Amorosas, *Vals.*	»
Mis aspiraciones, *Fantasia.*	»
Color de rosa, *Vals de salon.*	»
Espontánea, *Gavota.*	»
Madrid, *Vals cap. español.*	»
Venecia, *Barcarola*	»
Cadenciosa, *Habanera.*	»
Ruiseñor, *Vals.*	»
Zamacueca y vidalita (oriental).	»
Coleccion de cuatro estilos criollos.	»
La verbena de la Paloma, *Mazurka.*	(arreglo)
Brisas Suaves, *Vals.*	(original)
Cármen *Habanera.*	»

Cadenciosa

HABANERA

A mi querida hermana JUANA

JULIO S. SAGRERAS

Tiempo de Habanera

rit.

a tempo

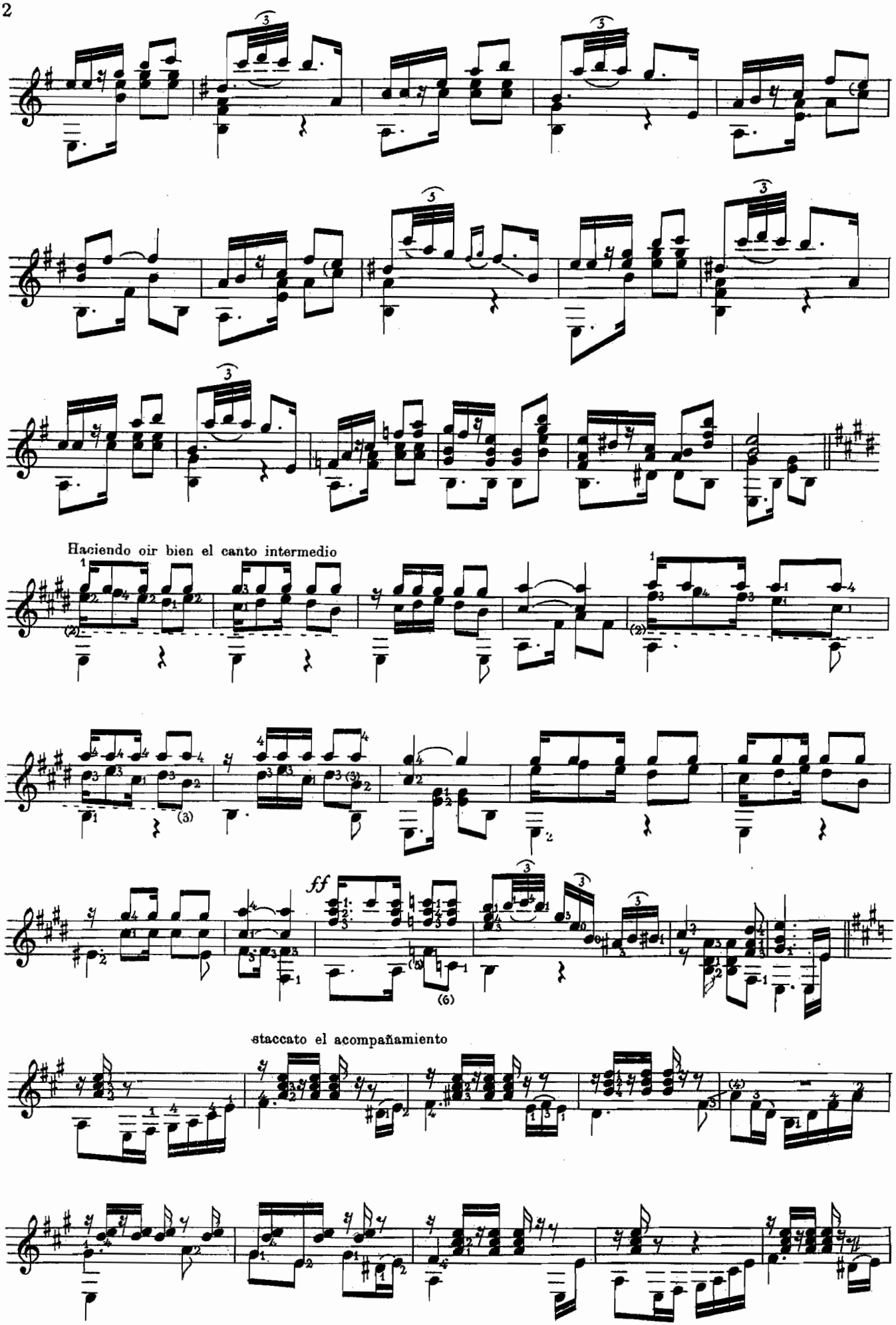
poco cresc.

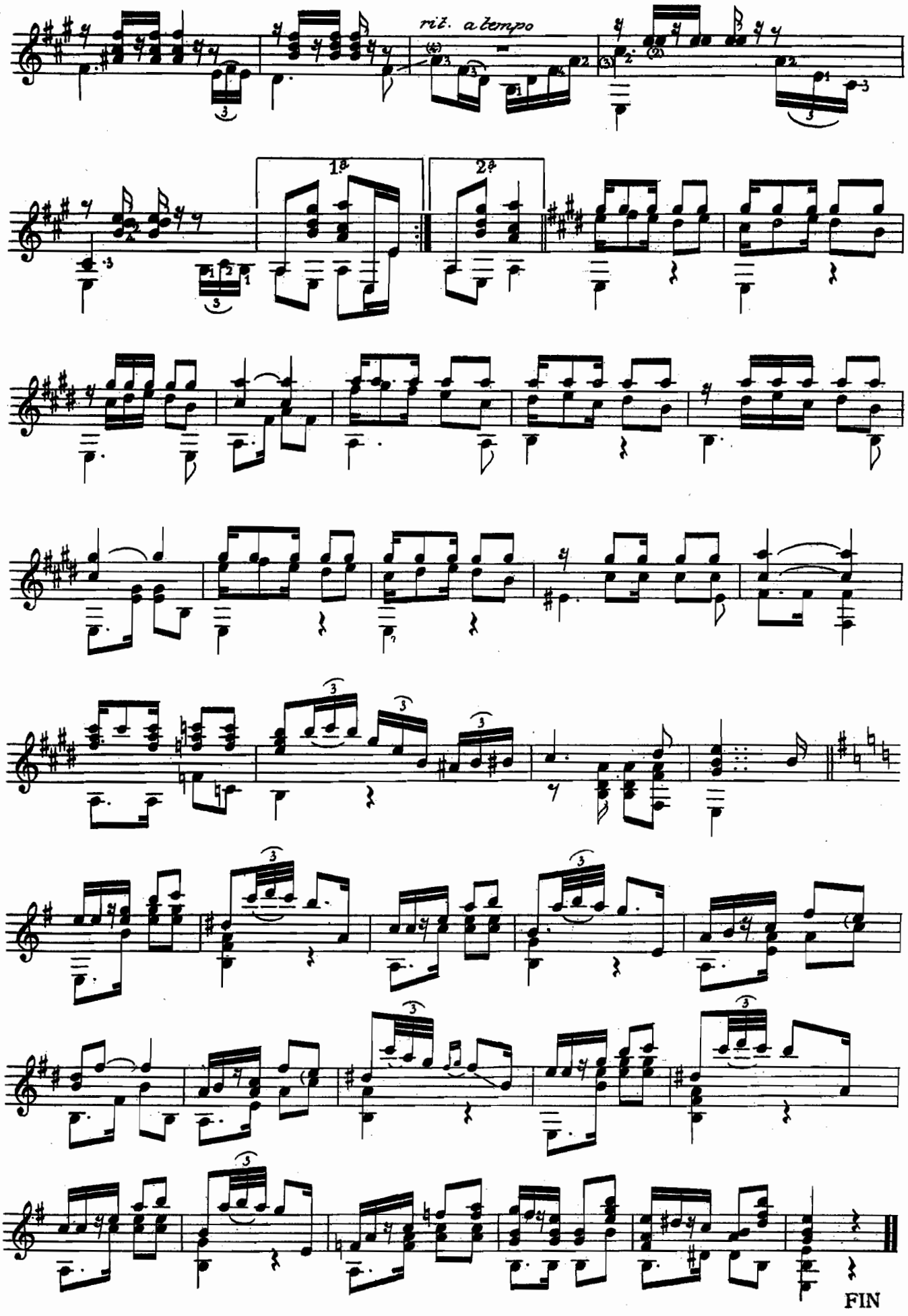
a tempo

Haciendo oir bien el canto intermedio

con elegancia

poco dim.

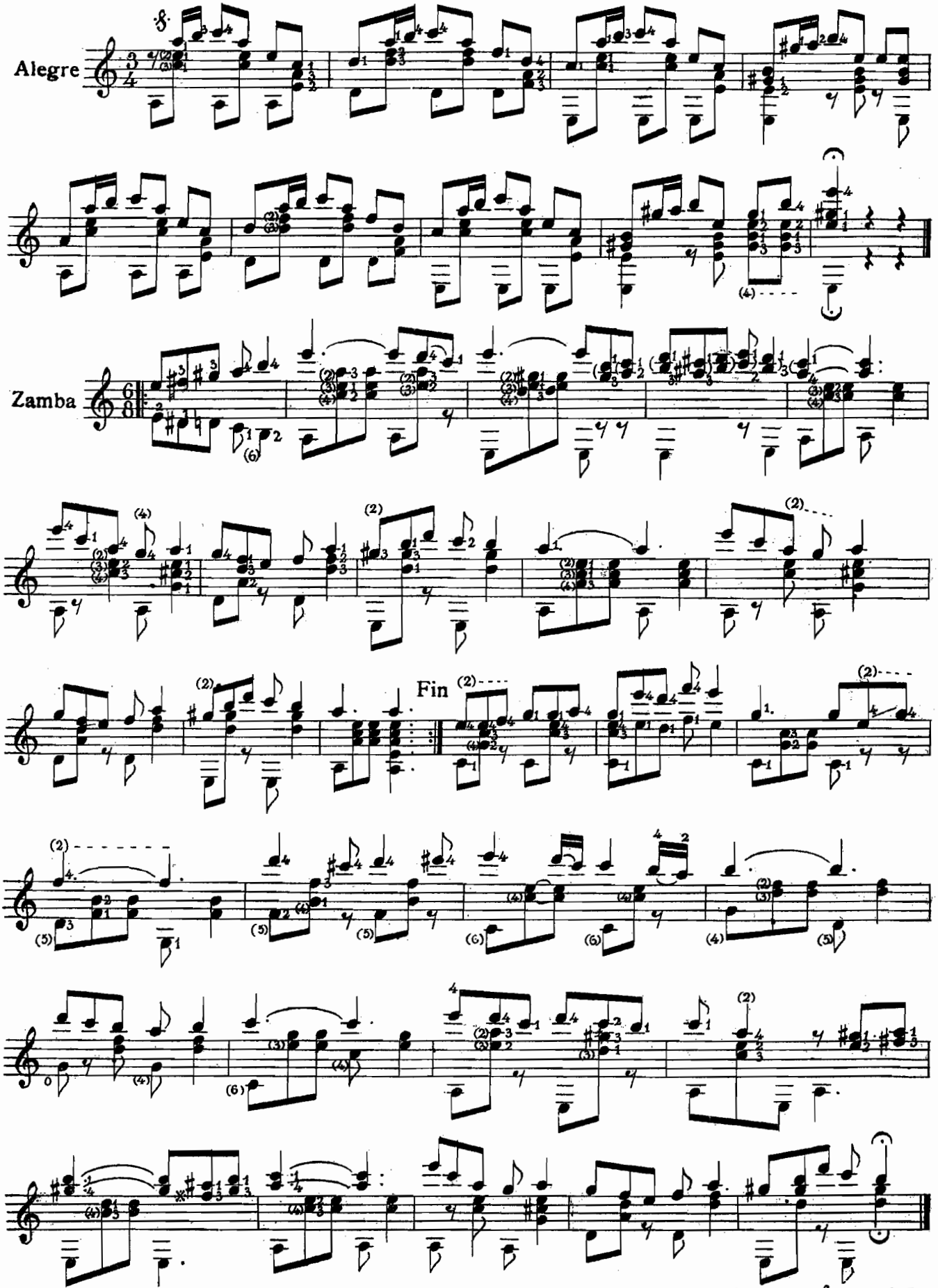

Haciendo oir bien el canto intermedio
ff
staccato el acompañamiento


riż. a tempo
1a
2a
FIN

ZAMBA

A mi estimado amigo MARIANO V. FOSSA

JULIO S. SAGRERAS

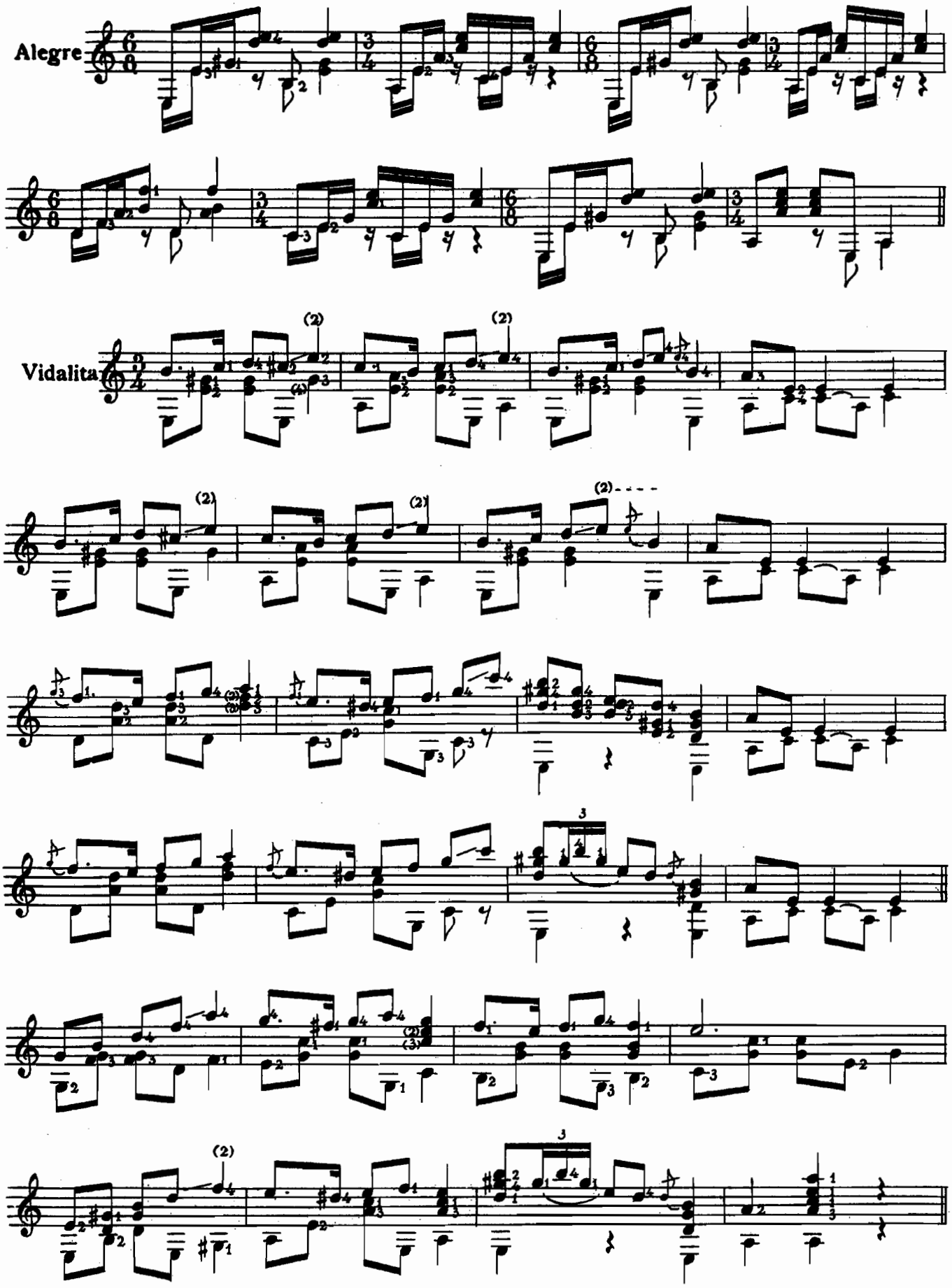


D. C. desde el 𝄋 hasta el Fin.

VIDALITA ORIENTAL

A mi estimado amigo MARIANO V. FOSSA

JULIO S. SAGRERAS

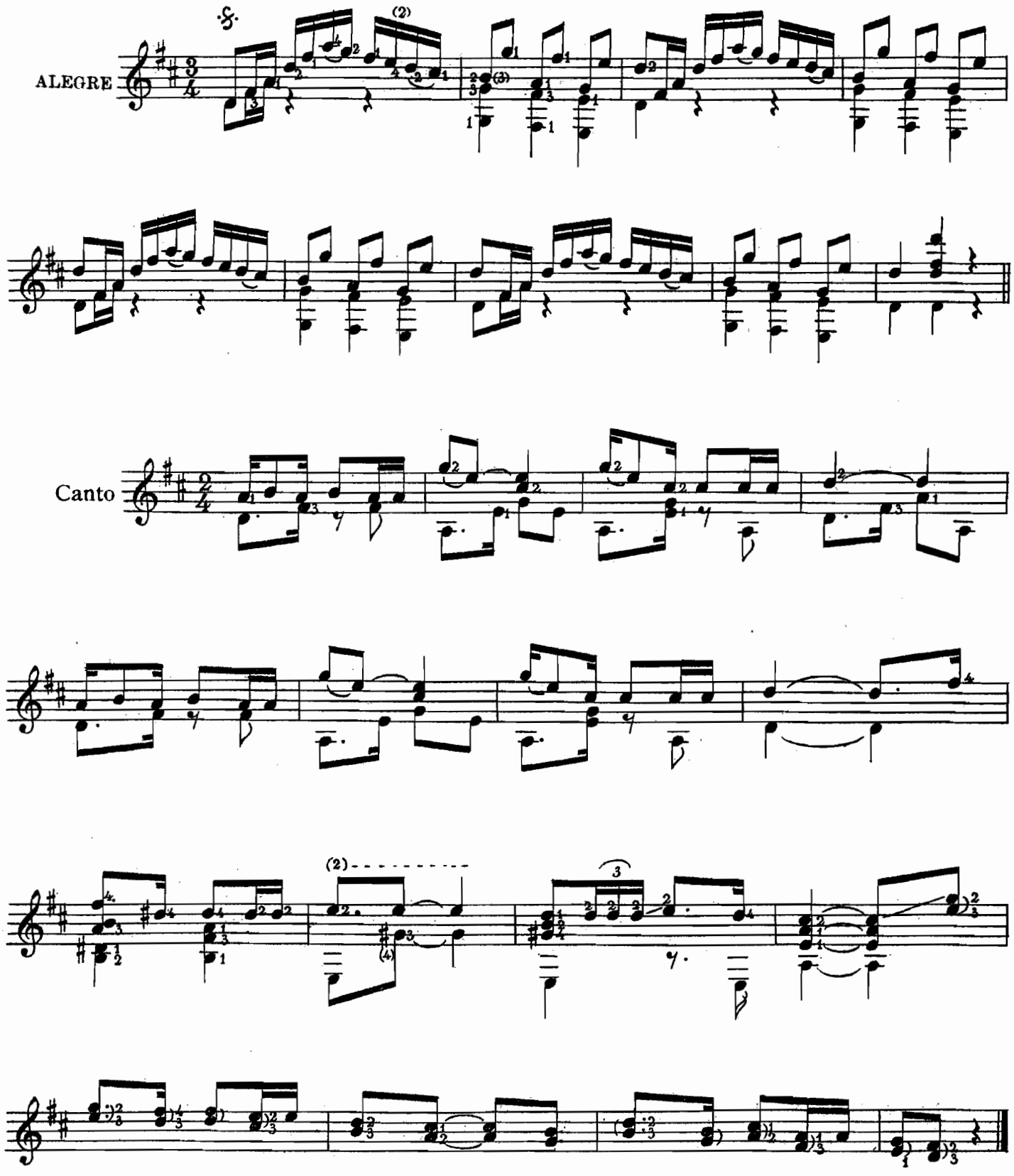


Cuatro estilos criollos

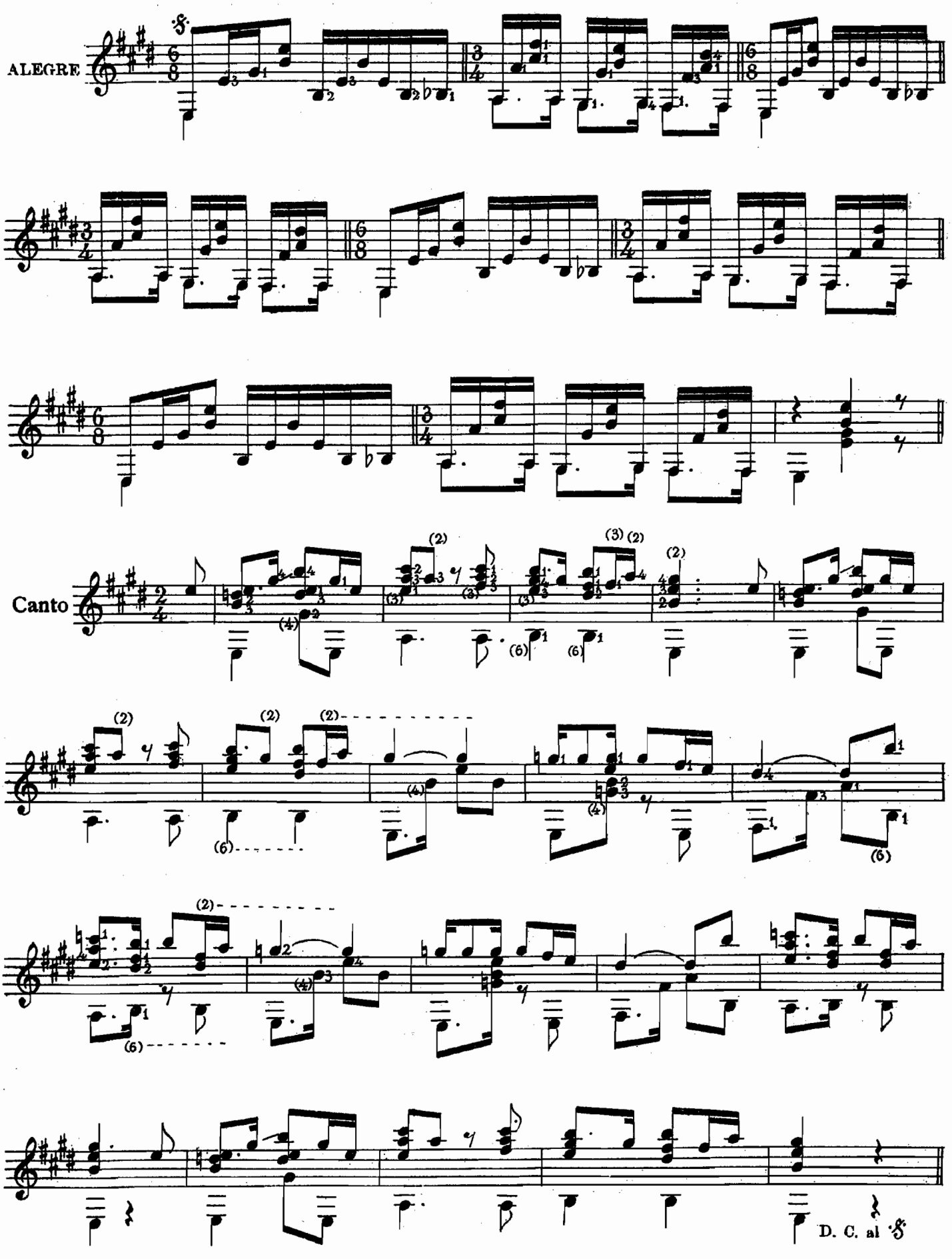
Estilo 1.º

A mi estimado amigo PABLO FOSSA

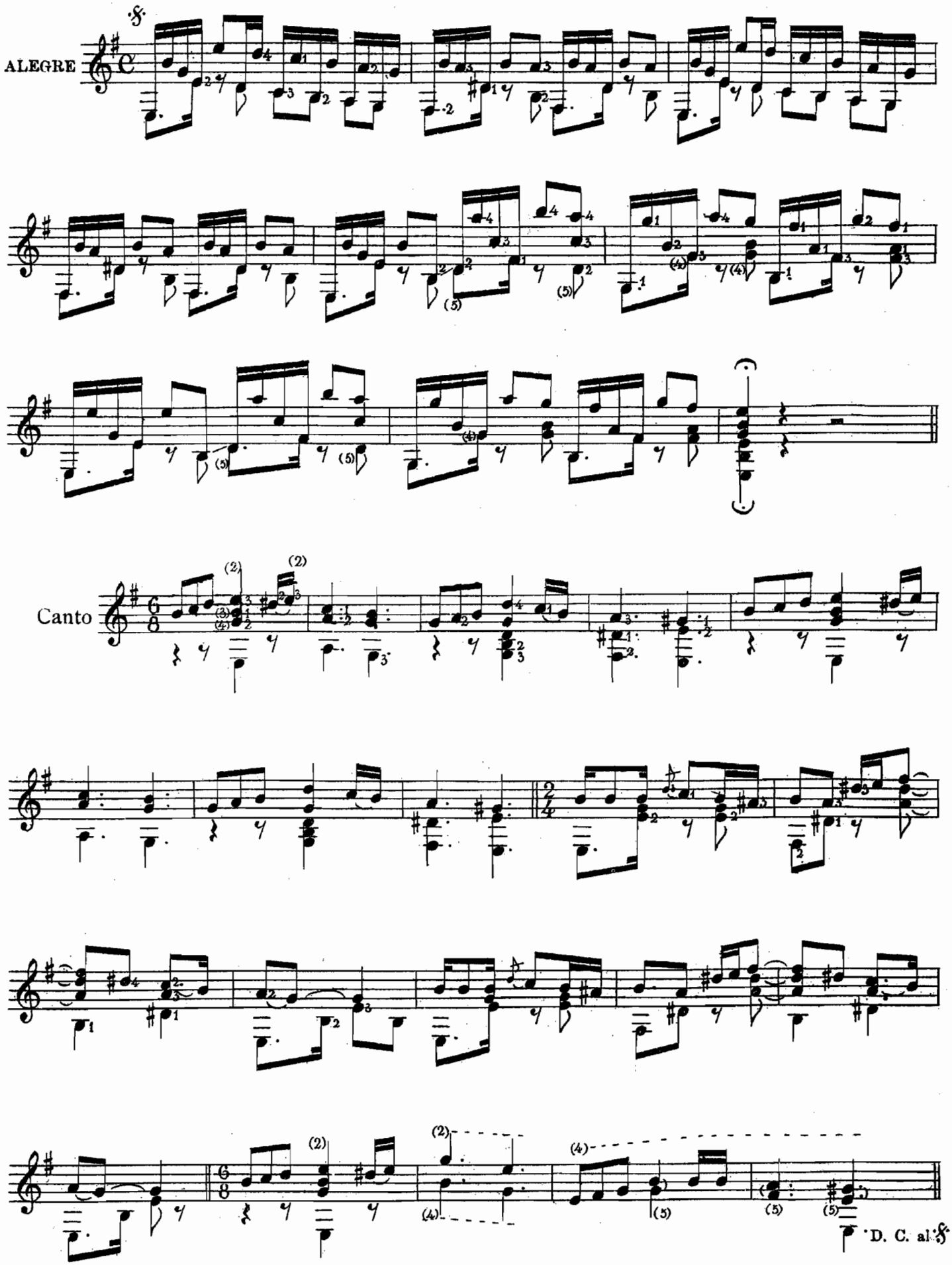
JULIO S. SAGRERAS



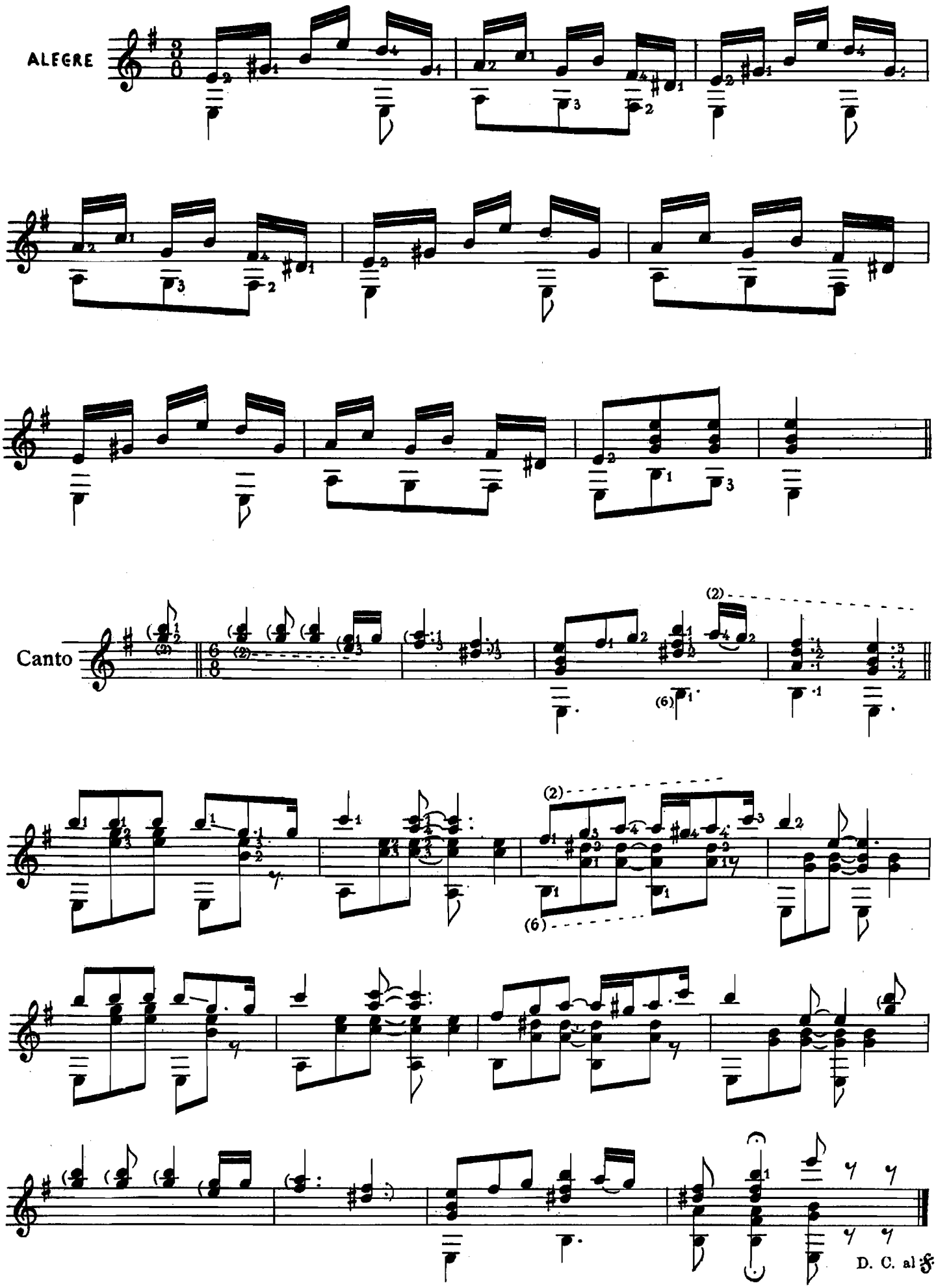
Estilo 2.º



Estilo 3.º (De Justicia criolla)



Estilo 4.° (De la Esquila)

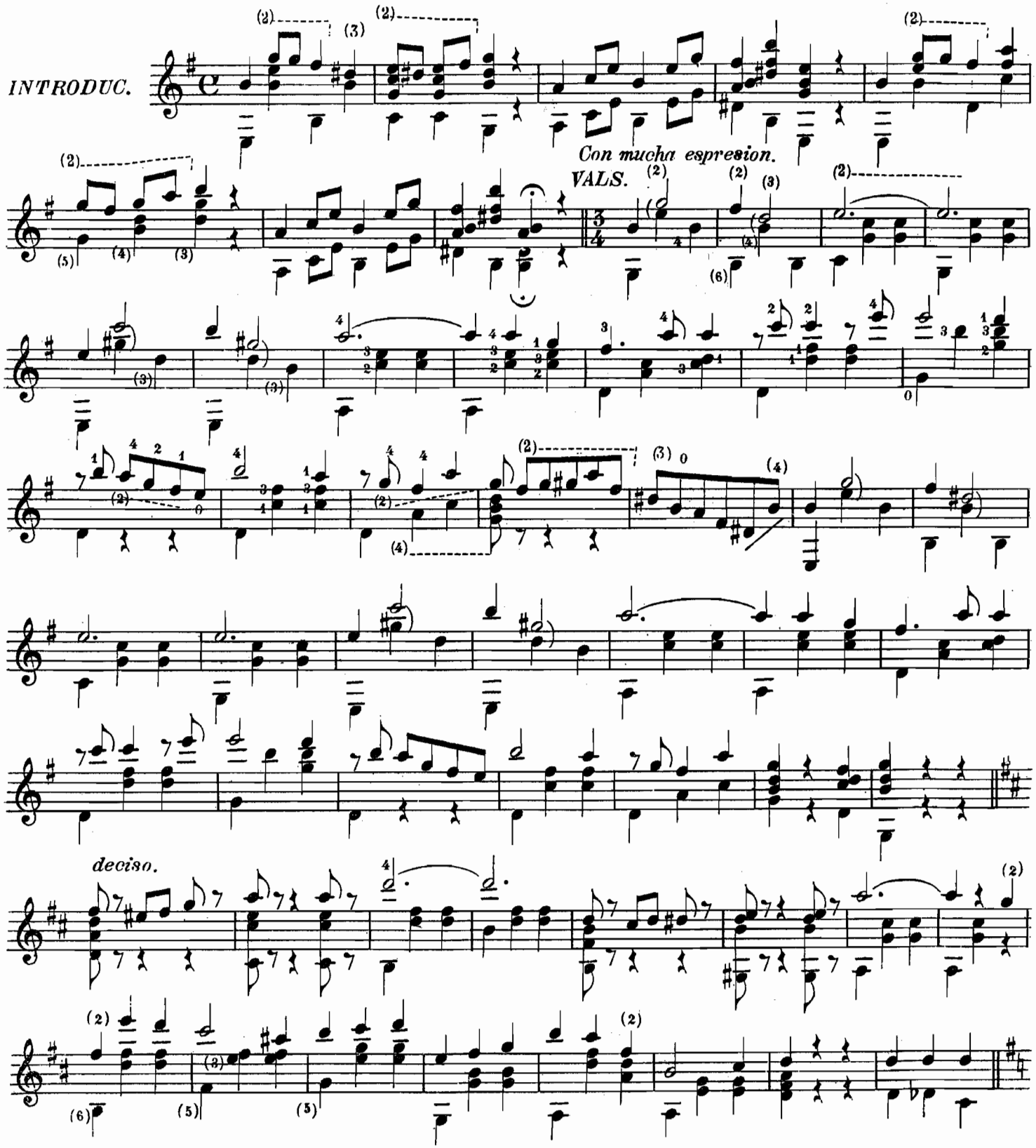


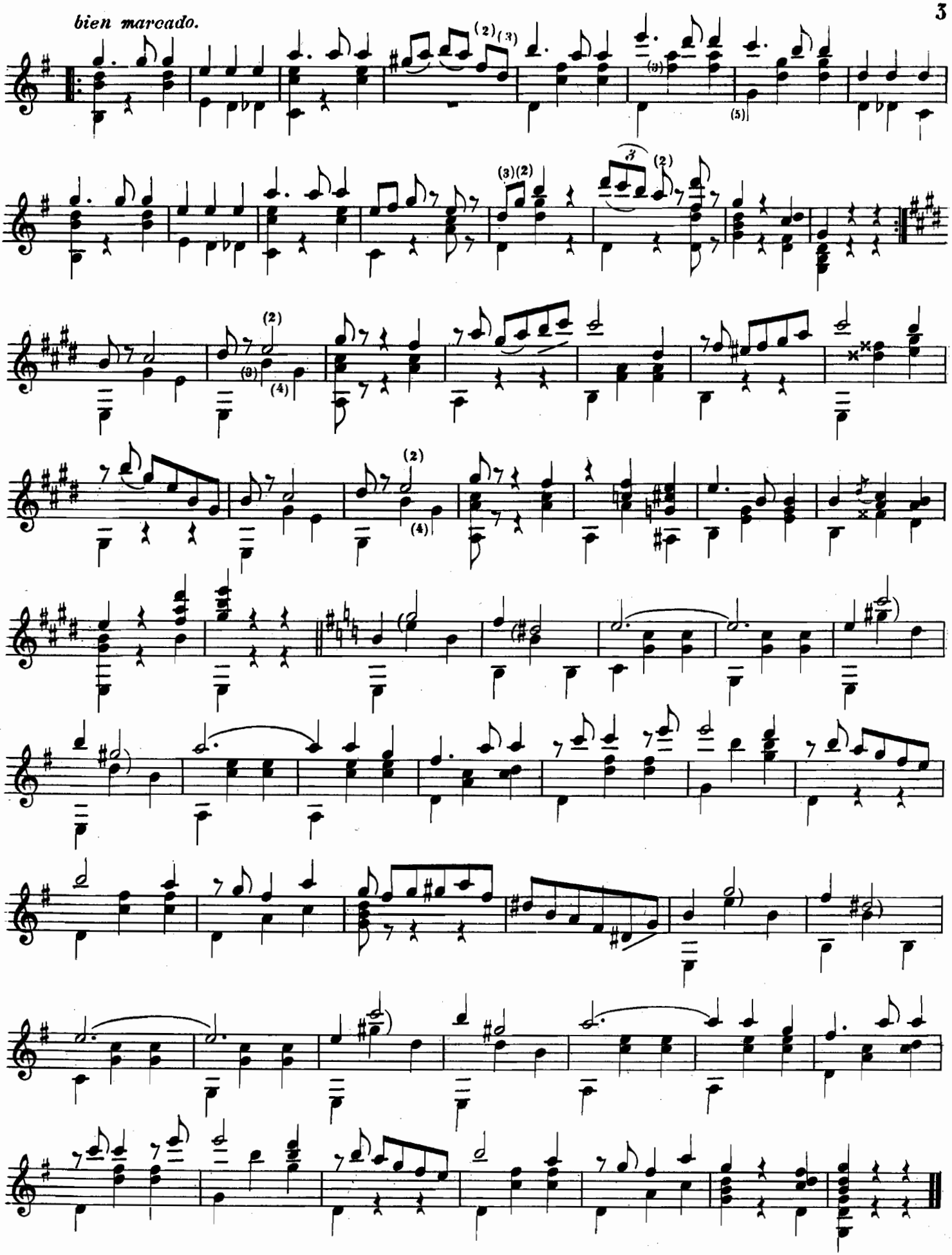
MIRADAS Y SONRISAS

VALS PARA GUITARRA

A MI QUERIDO HERMANO PEDRO.

JULIO S. SAGRERAS.




bien marcado.

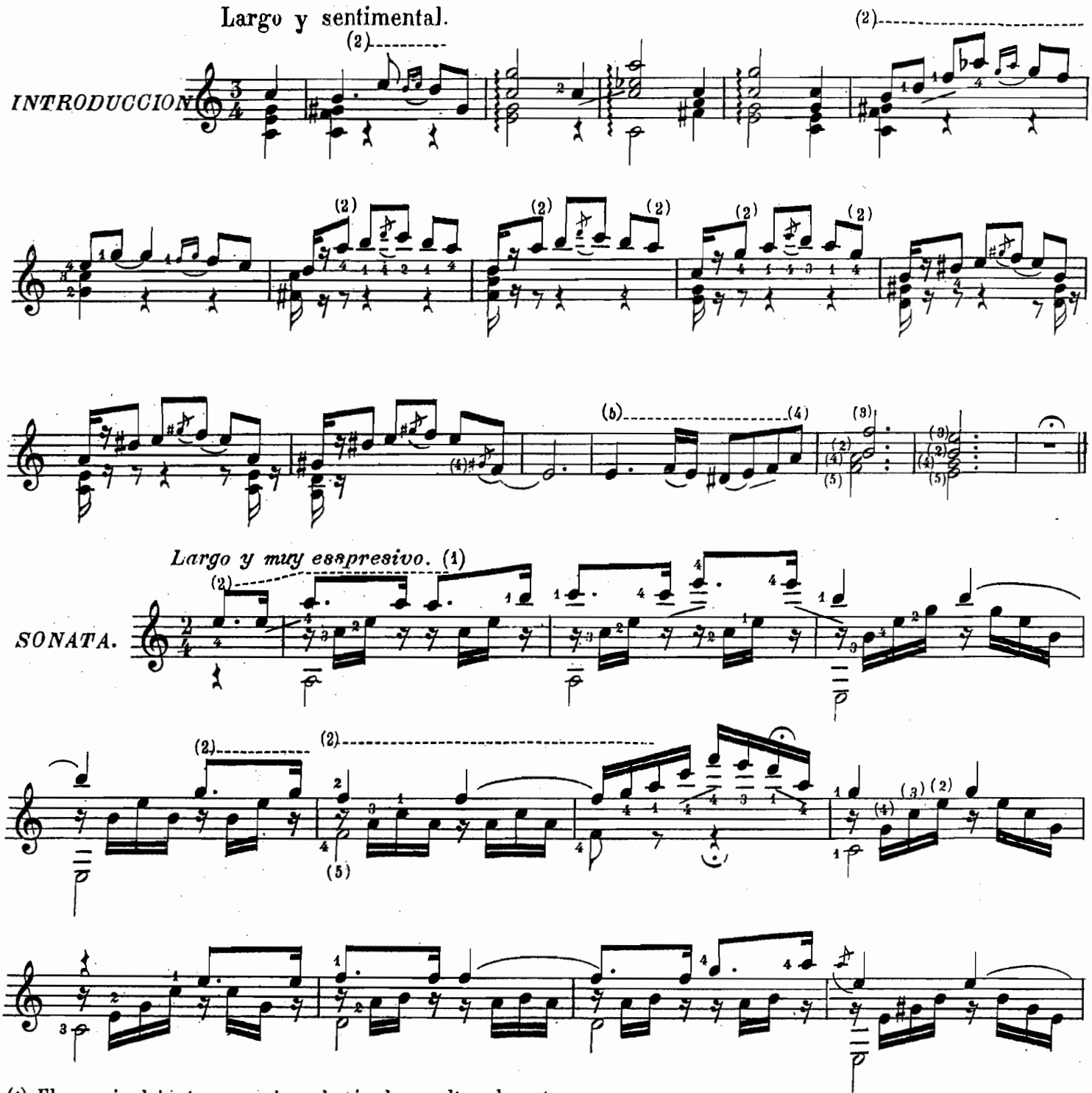
MELANCOLIA

SONATA

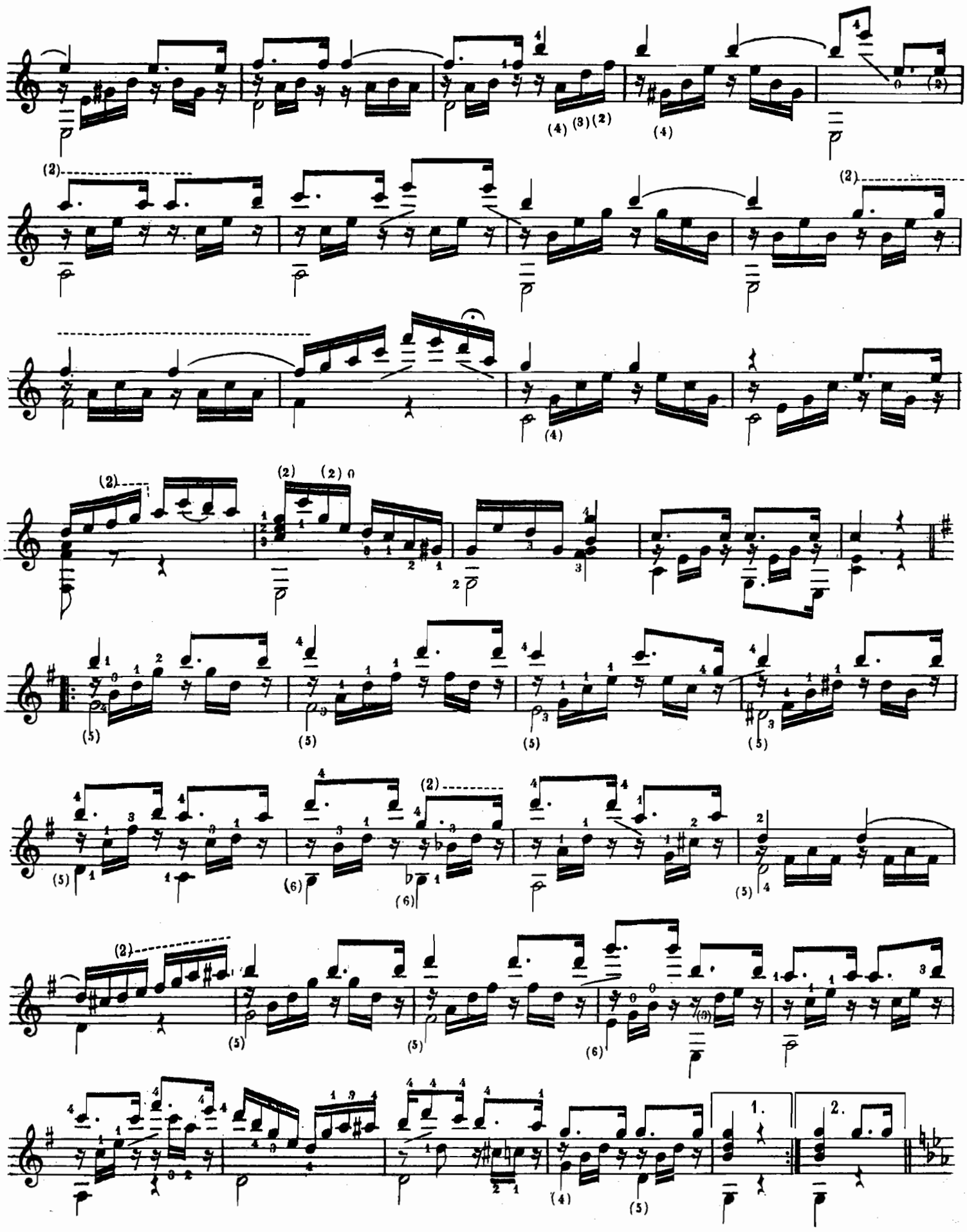
PARA GUITARRA

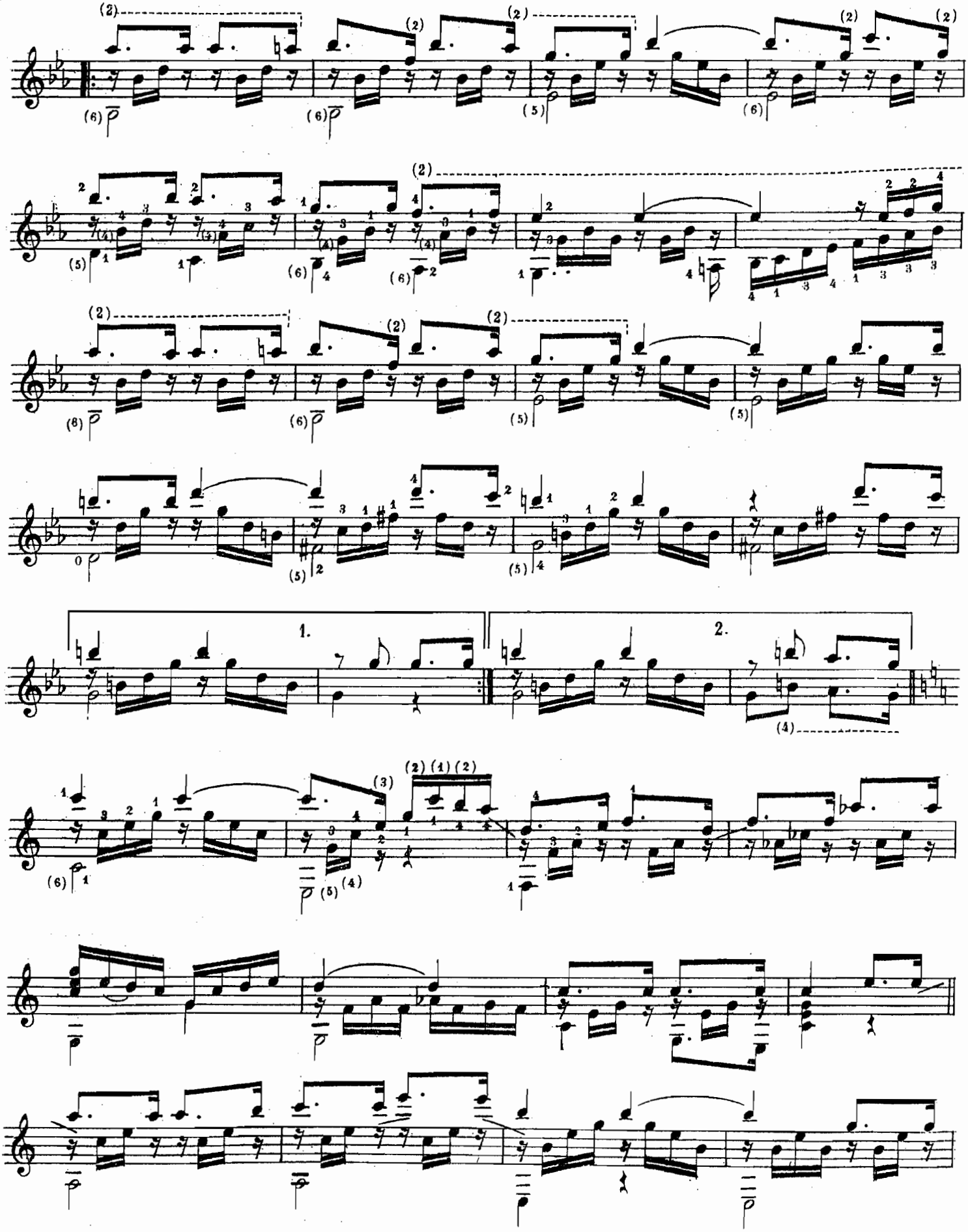
À MI QUERIDO PADRE.

JULIO S. SAGRERAS.



(1) El arpegio debe tocarse piano haciendo resaltar el canto.

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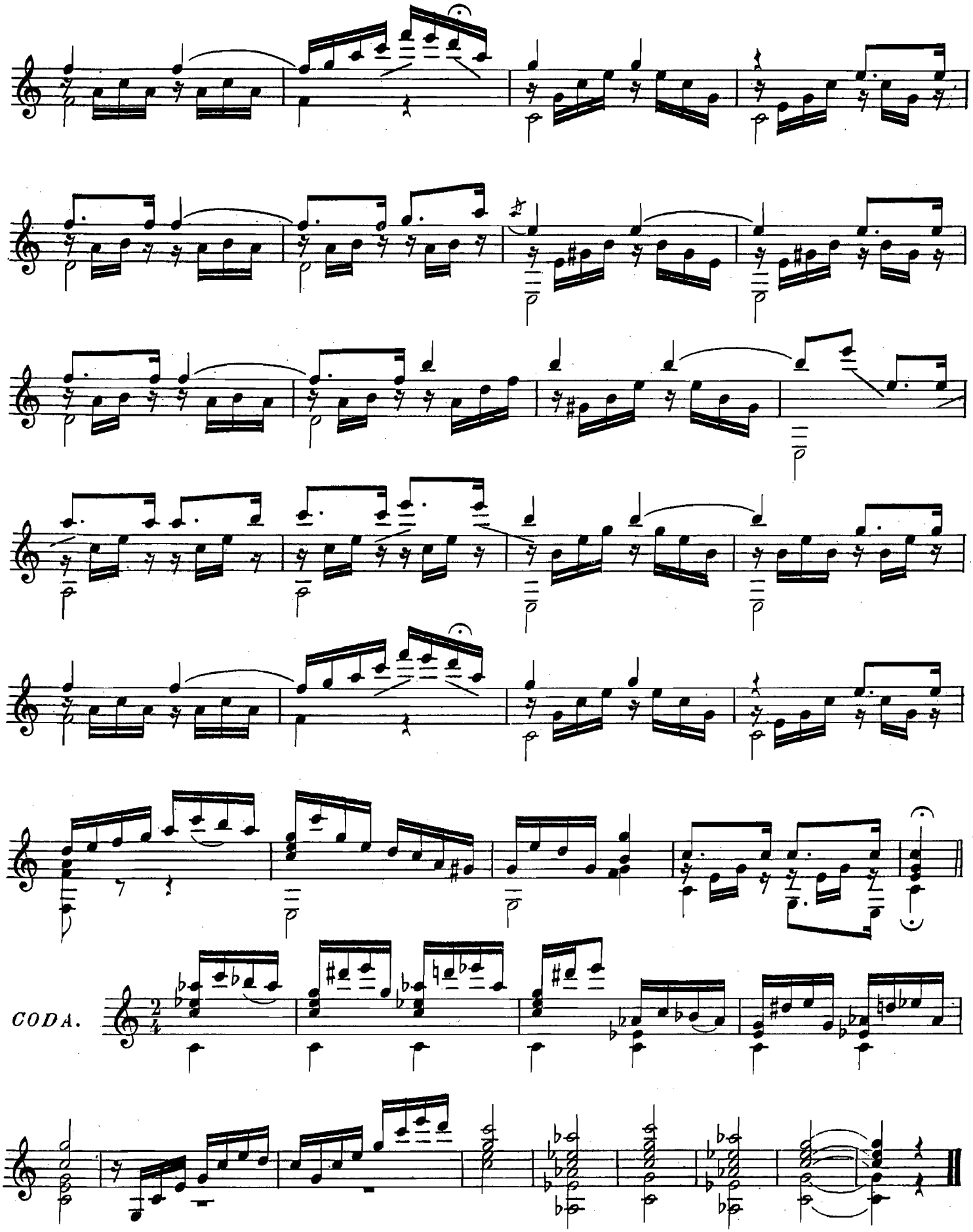
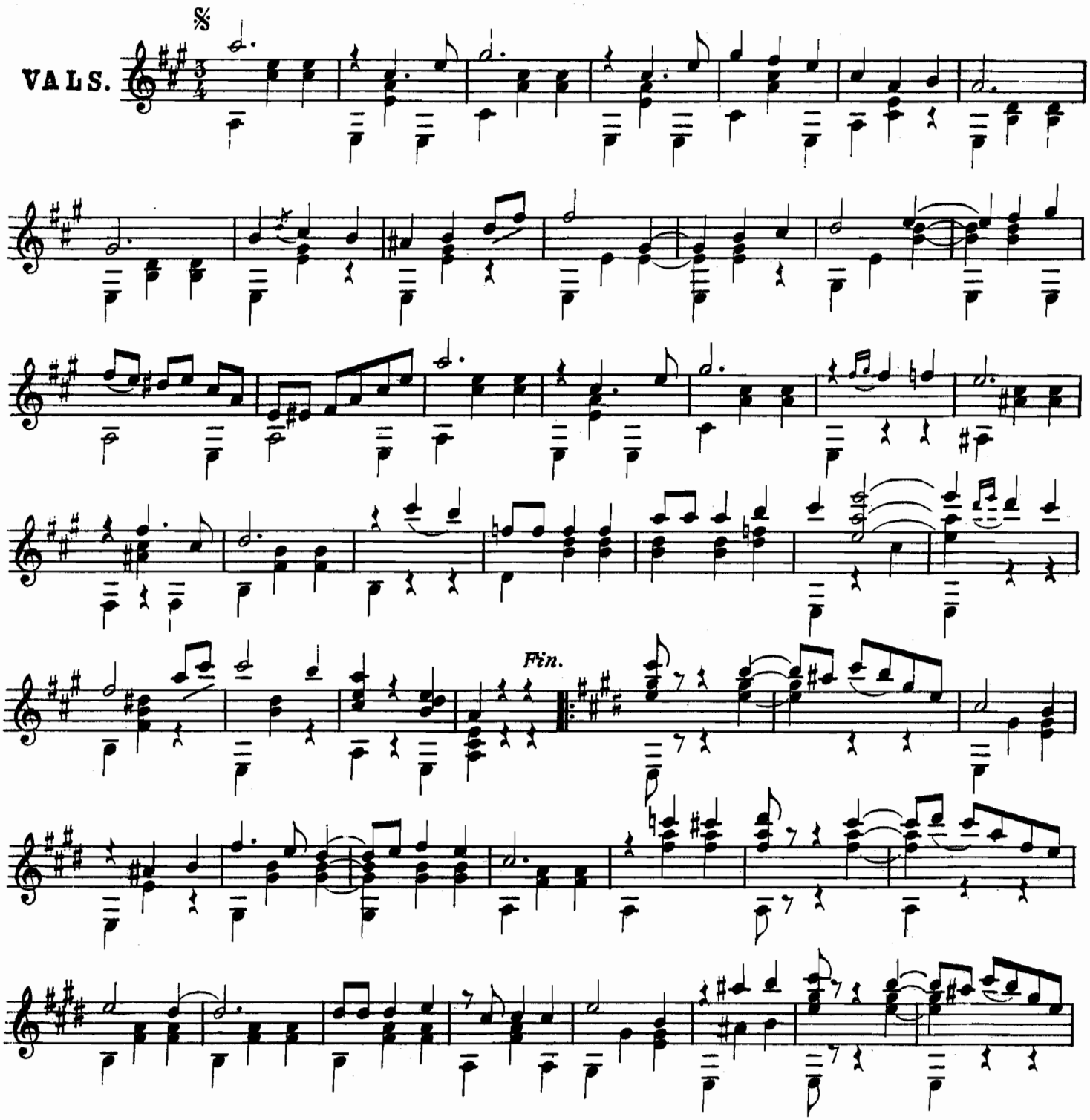

CODA.

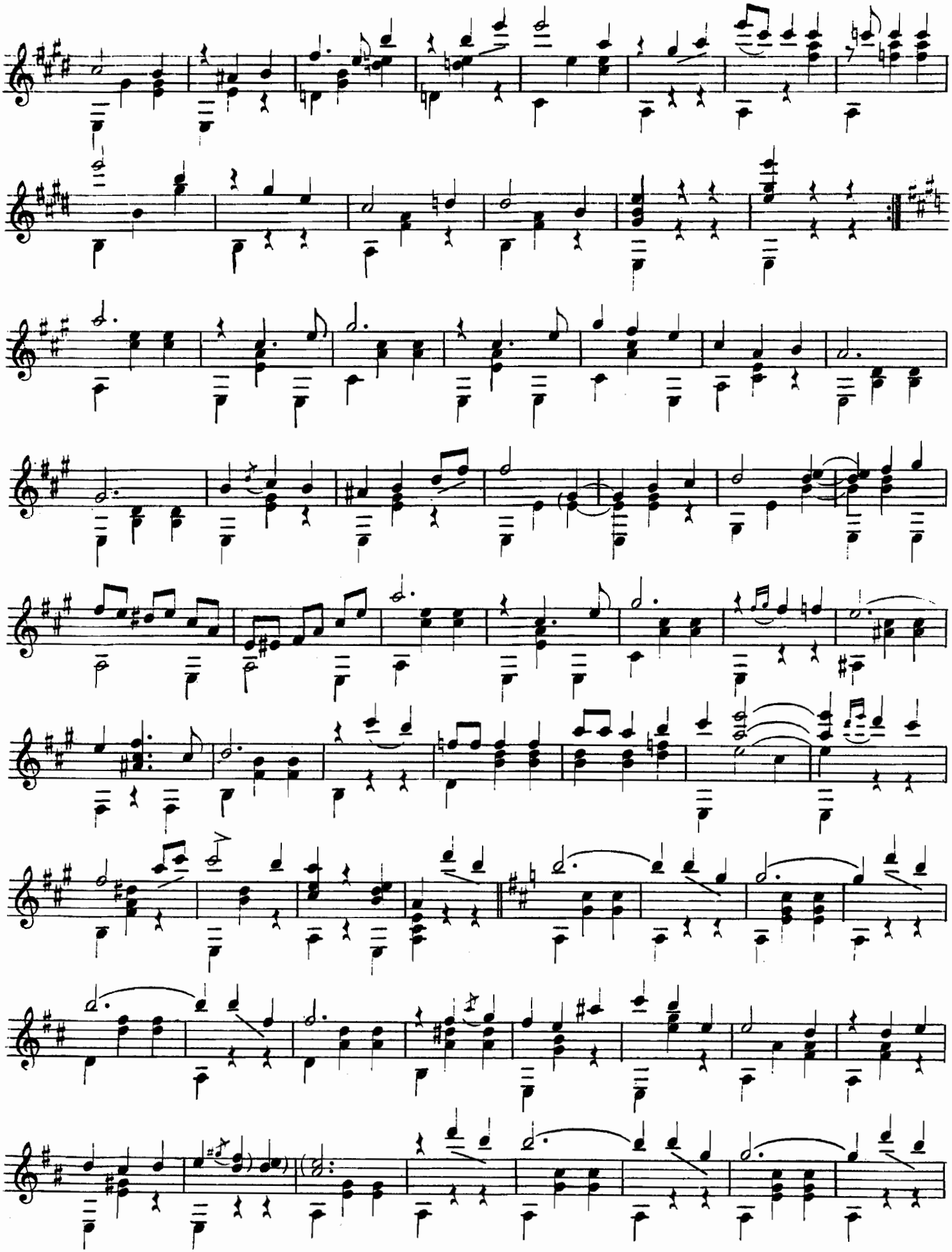
EL INSPIRADO

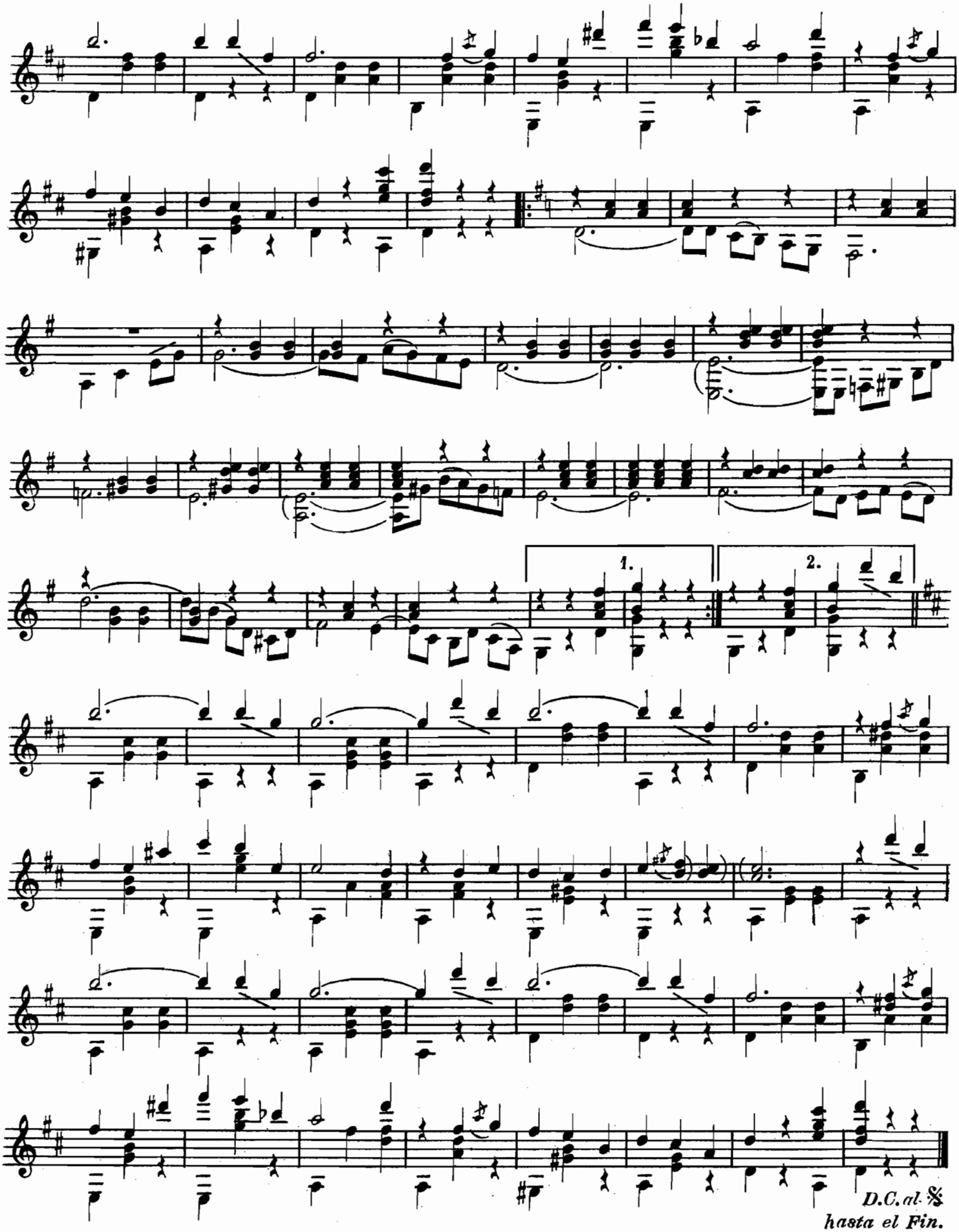
VALS PARA GUITARRA.

A mi estimado amigo y distinguido colega
D. JUAN VALLER.

JULIO S. SAGRERAS.






1.
2.
D.C. al 𝄋
hasta el Fin.

Al afamado guitarrista

D. Juan Alais

LA MARCIAL

MARCHA

Para

GUITARRA

Por el

Maestro

Julio S. Sagreras

Editado

Por

R. Nuñez y Cía

Cuyo 1628

B.s A.s

Propiedad del Editor

Op. 17

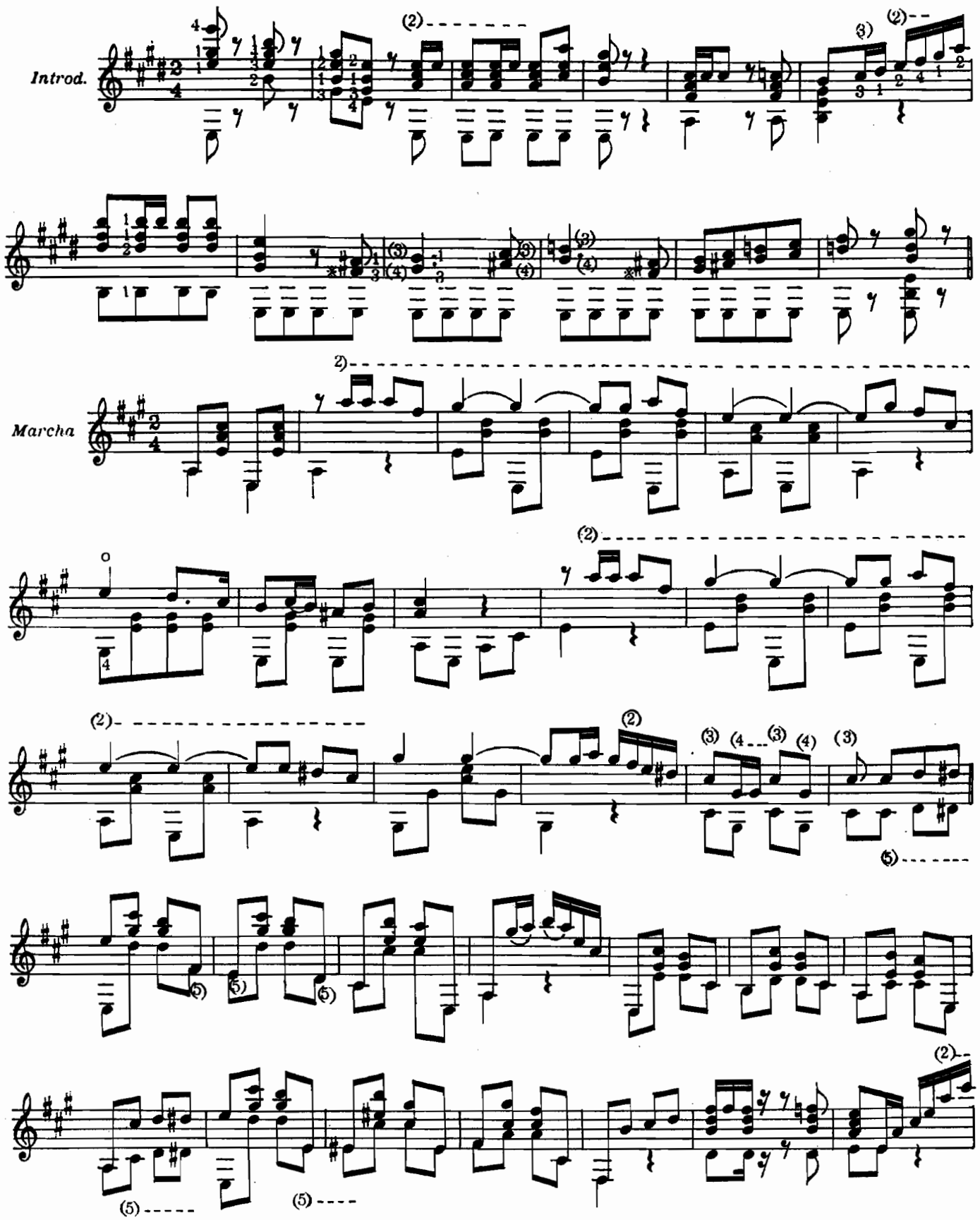
La Marcial

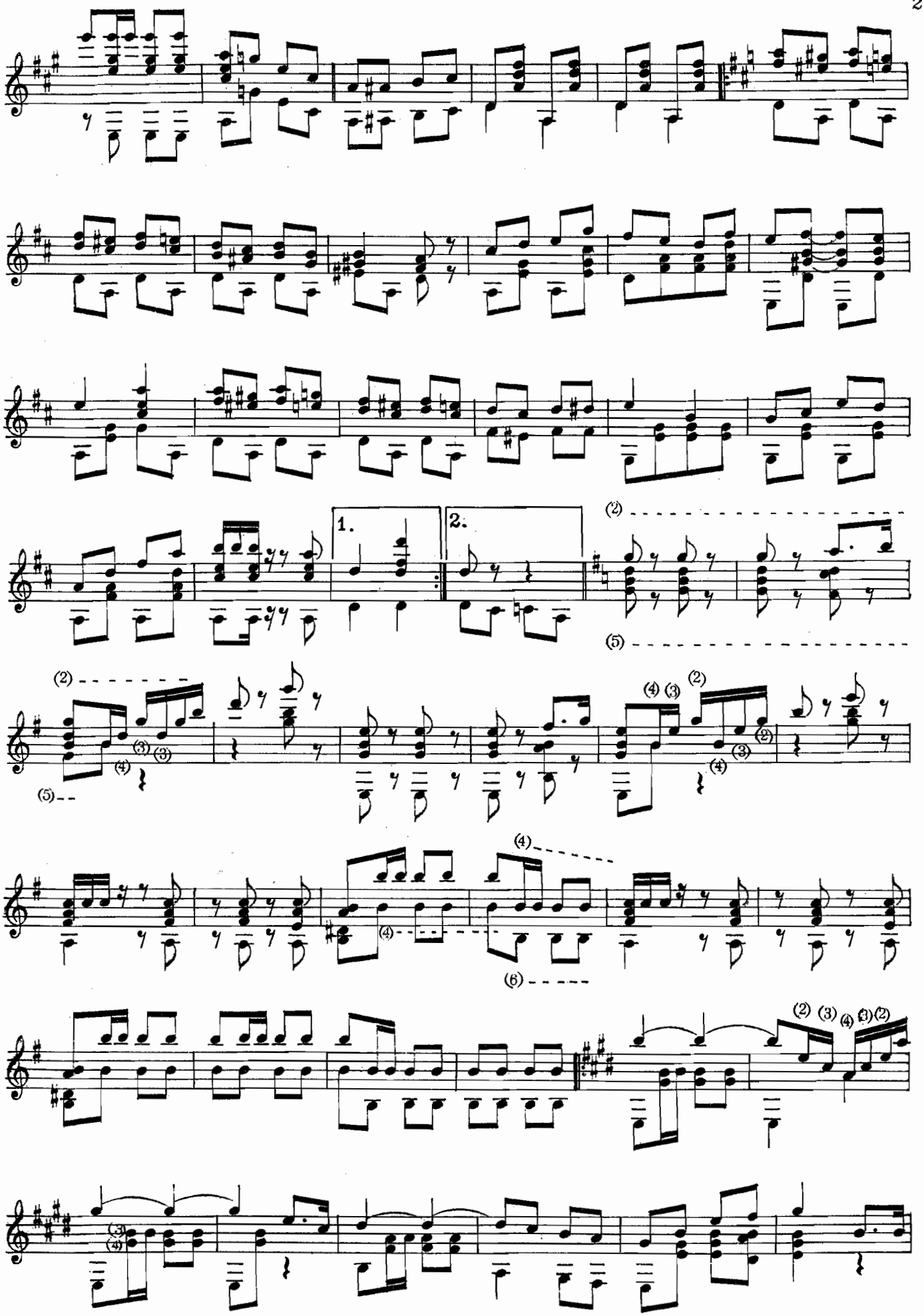
MARCHA

Al afamado guitarrista
D. JUAN ALAIS

GUITARRA

JULIO S. SAGRERAS

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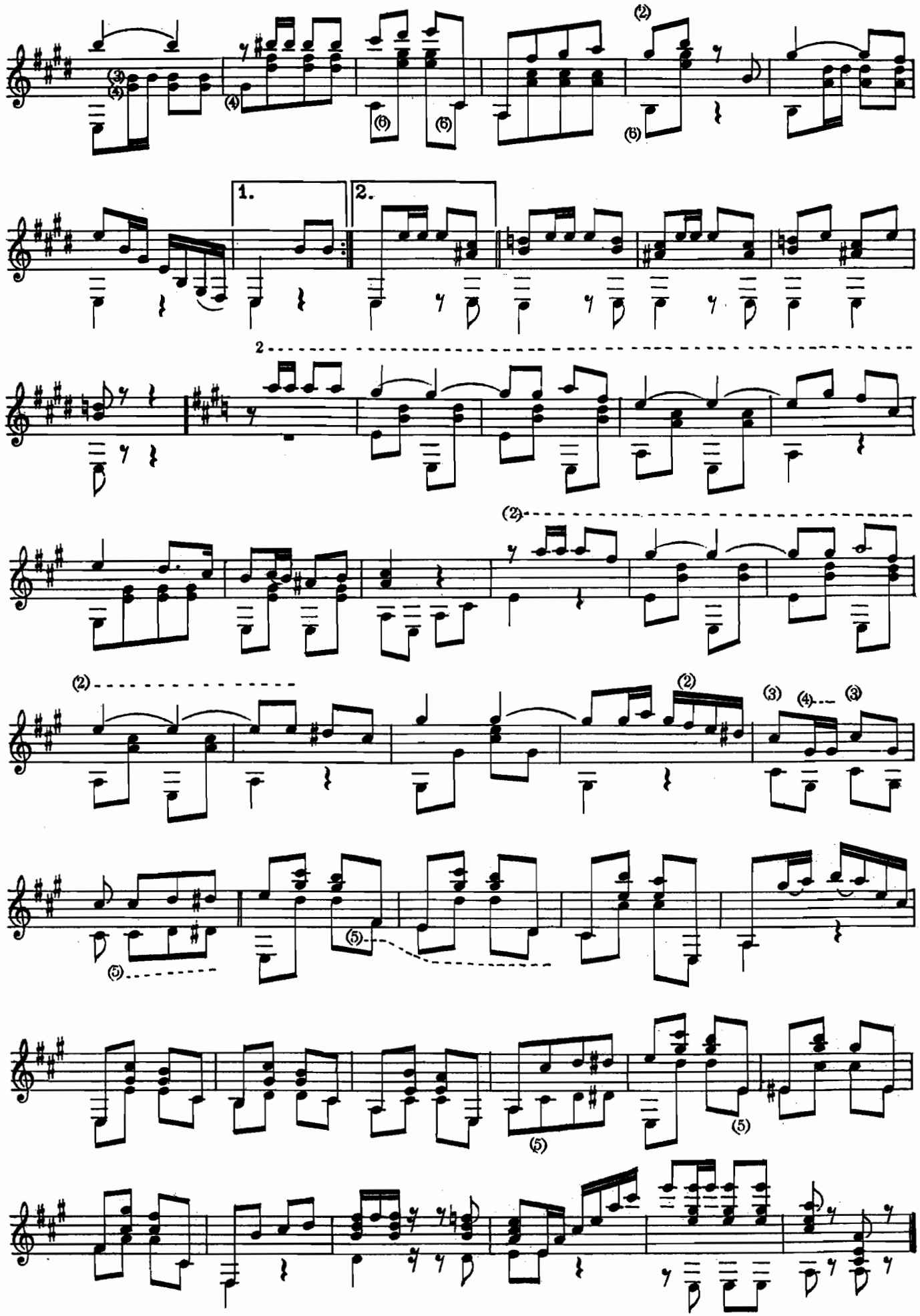
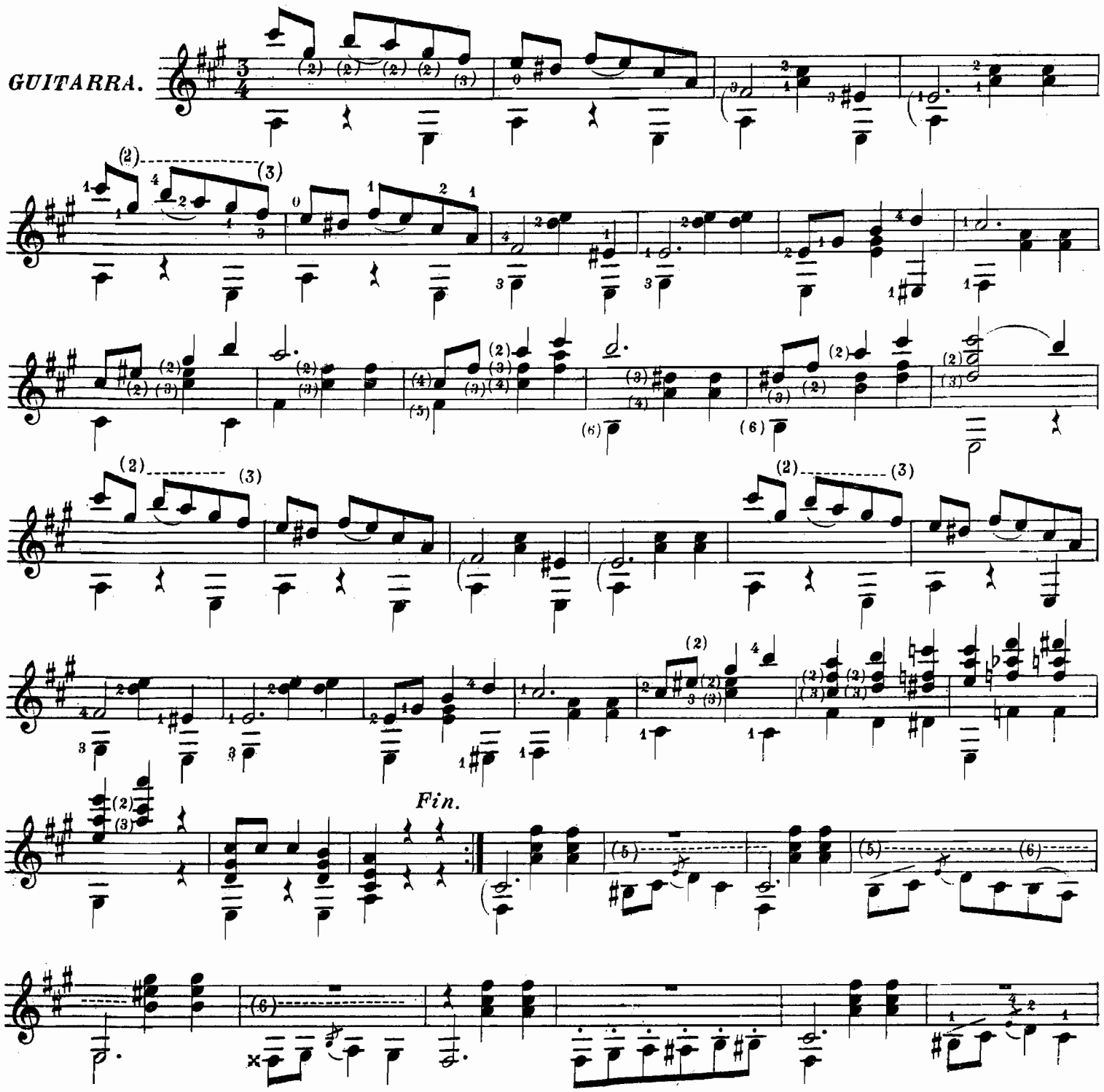


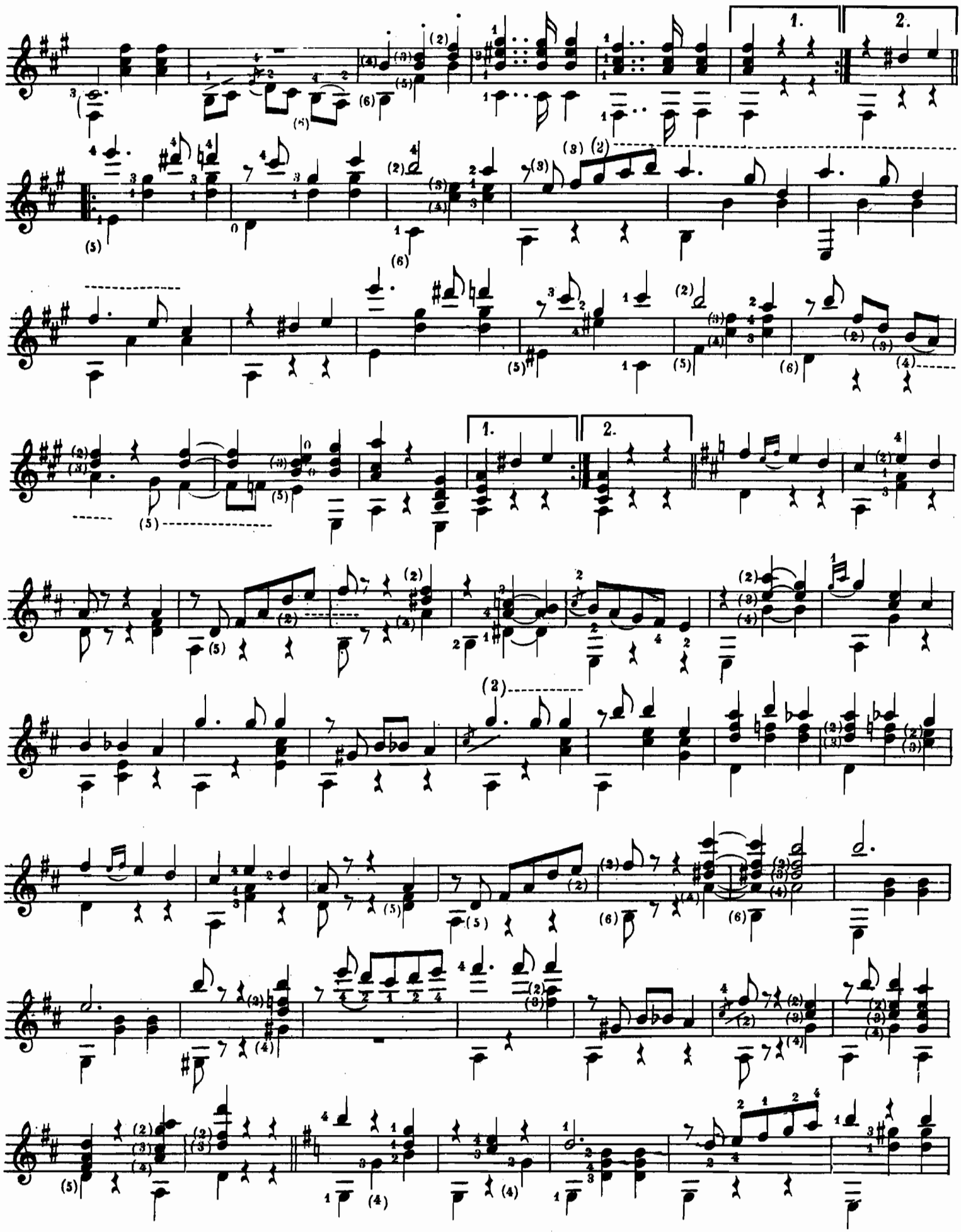
PENSANDO EN ELLA.

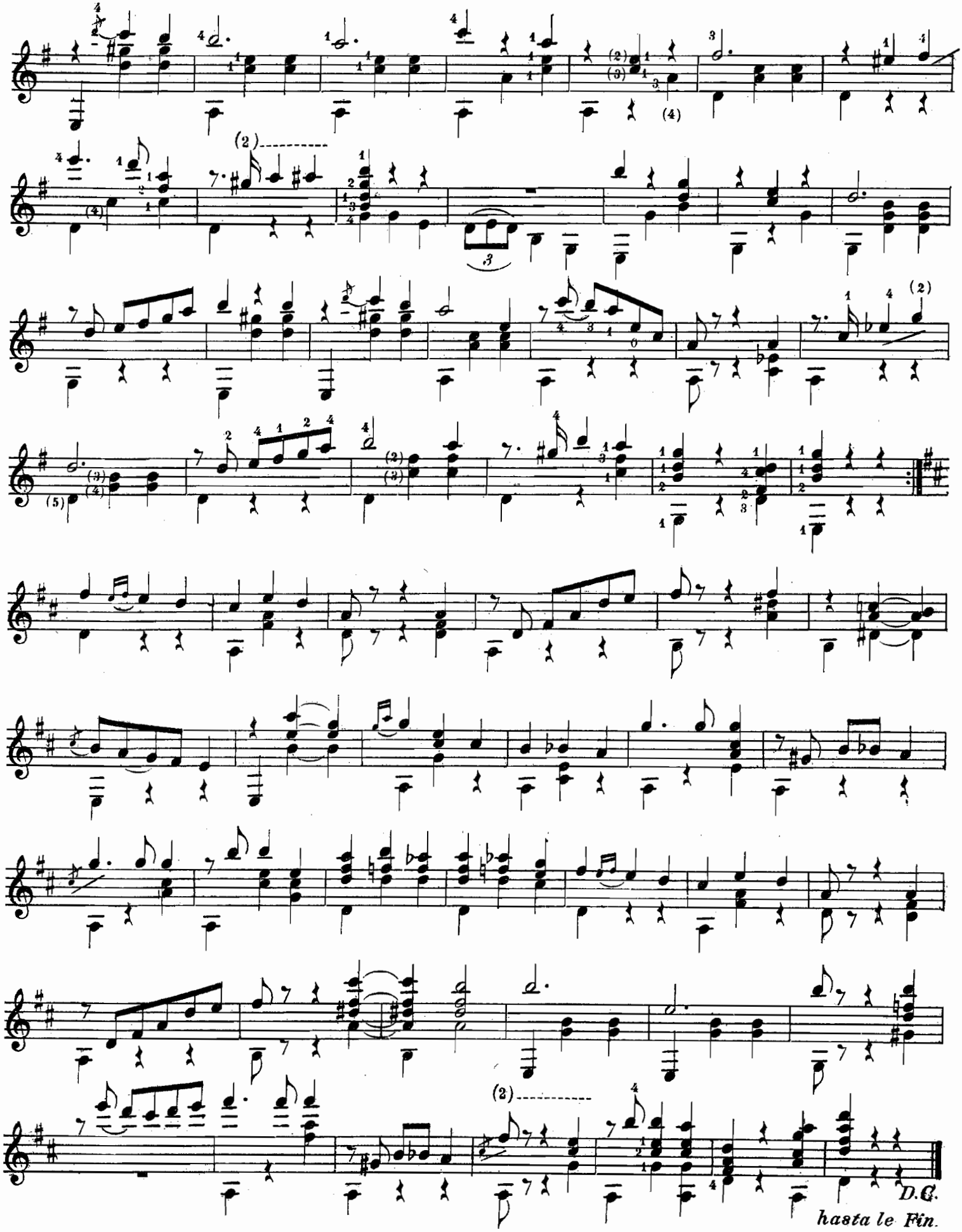
VALS.

A mi querido amigo JUAN PEDRO FOSSA.

JULIO S. SAGRERAS.






D.C.
hasta le Fin.

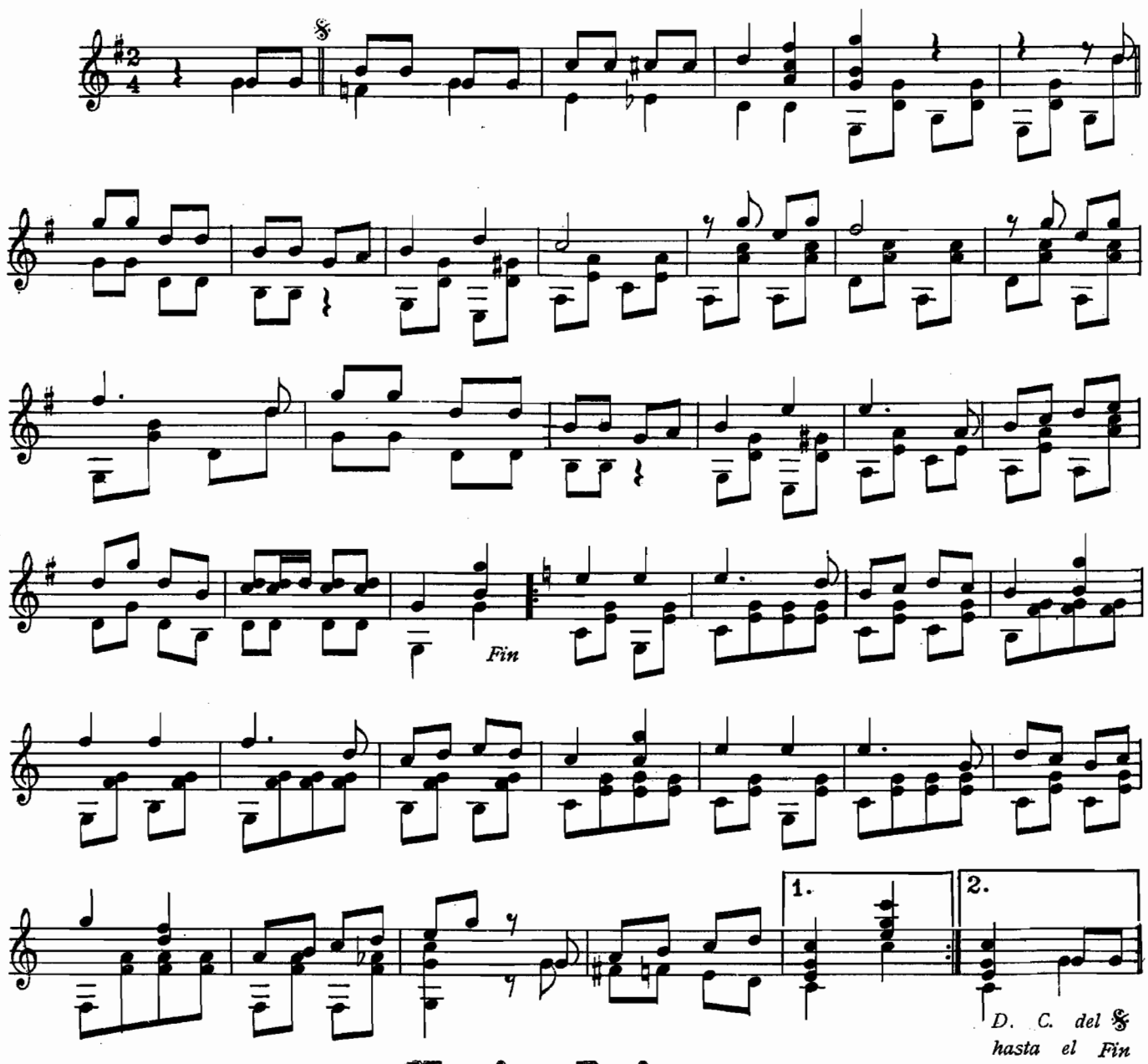
Tres Piezas Fáciles

MARCHA

GUITARRA

A mi querida hermana
MARIA LUISA

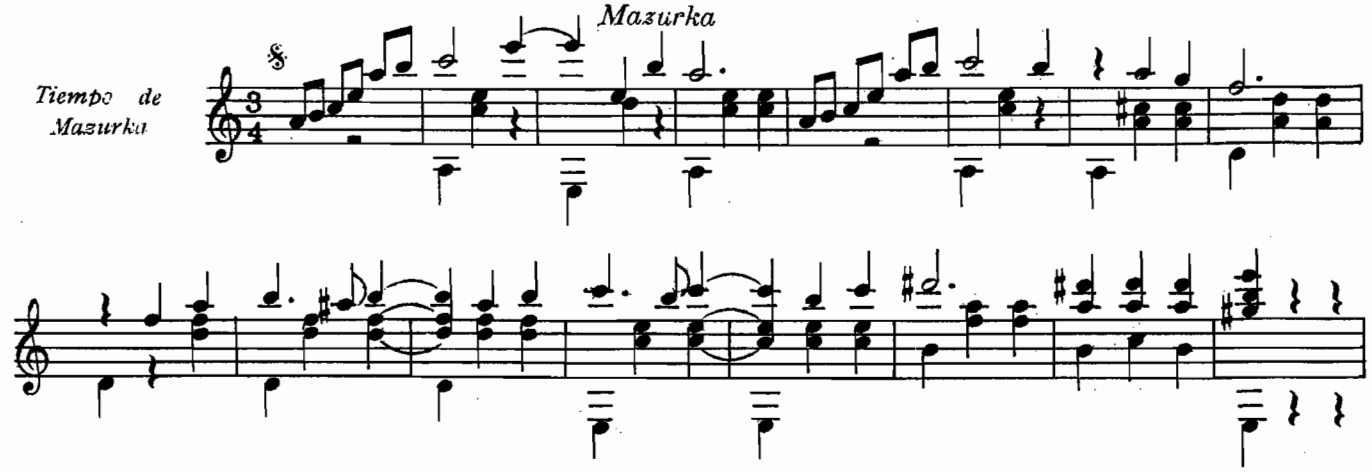
JULIO S. SAGRERAS

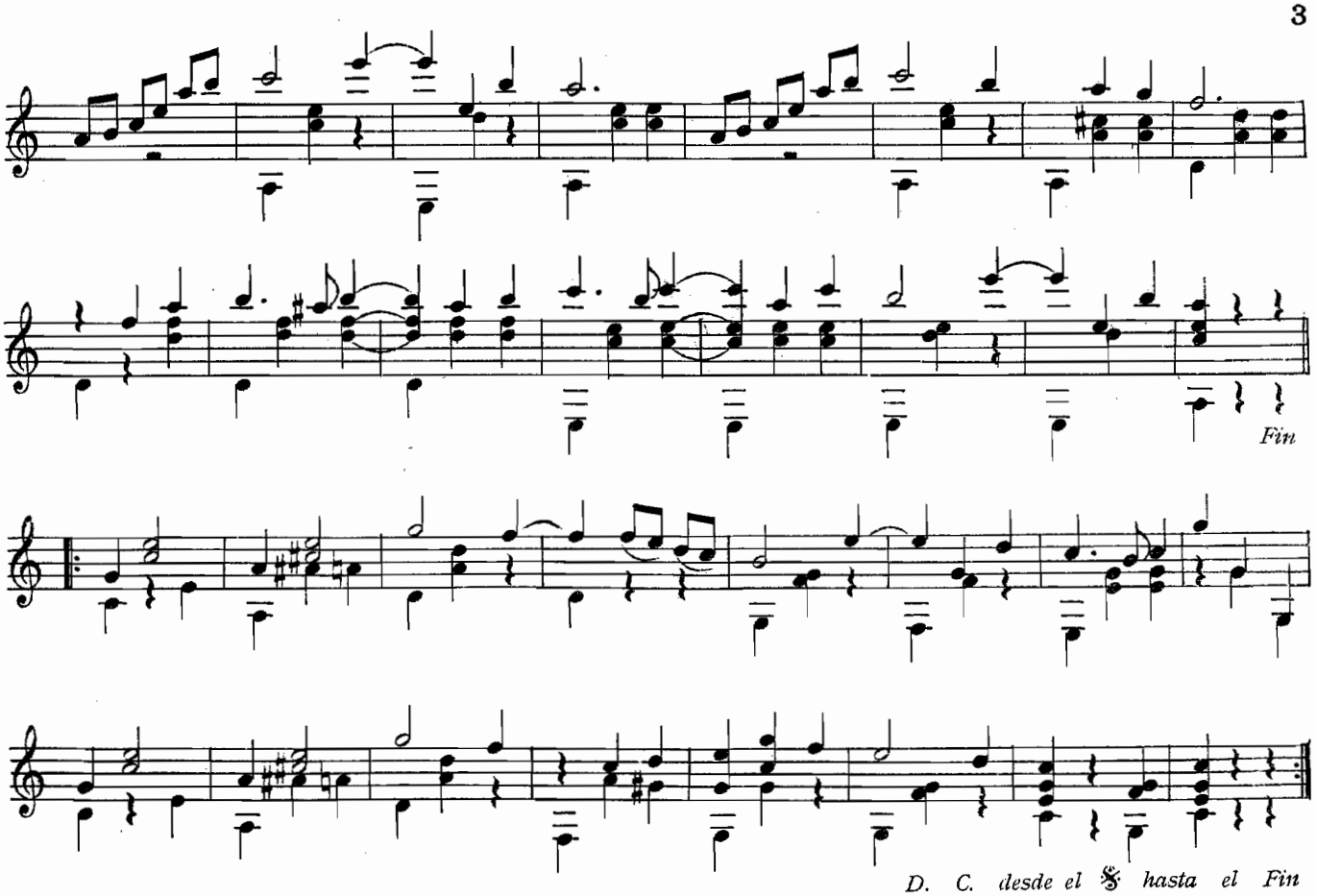


Maria Luisa

Mazurka

Tiempo de Mazurka





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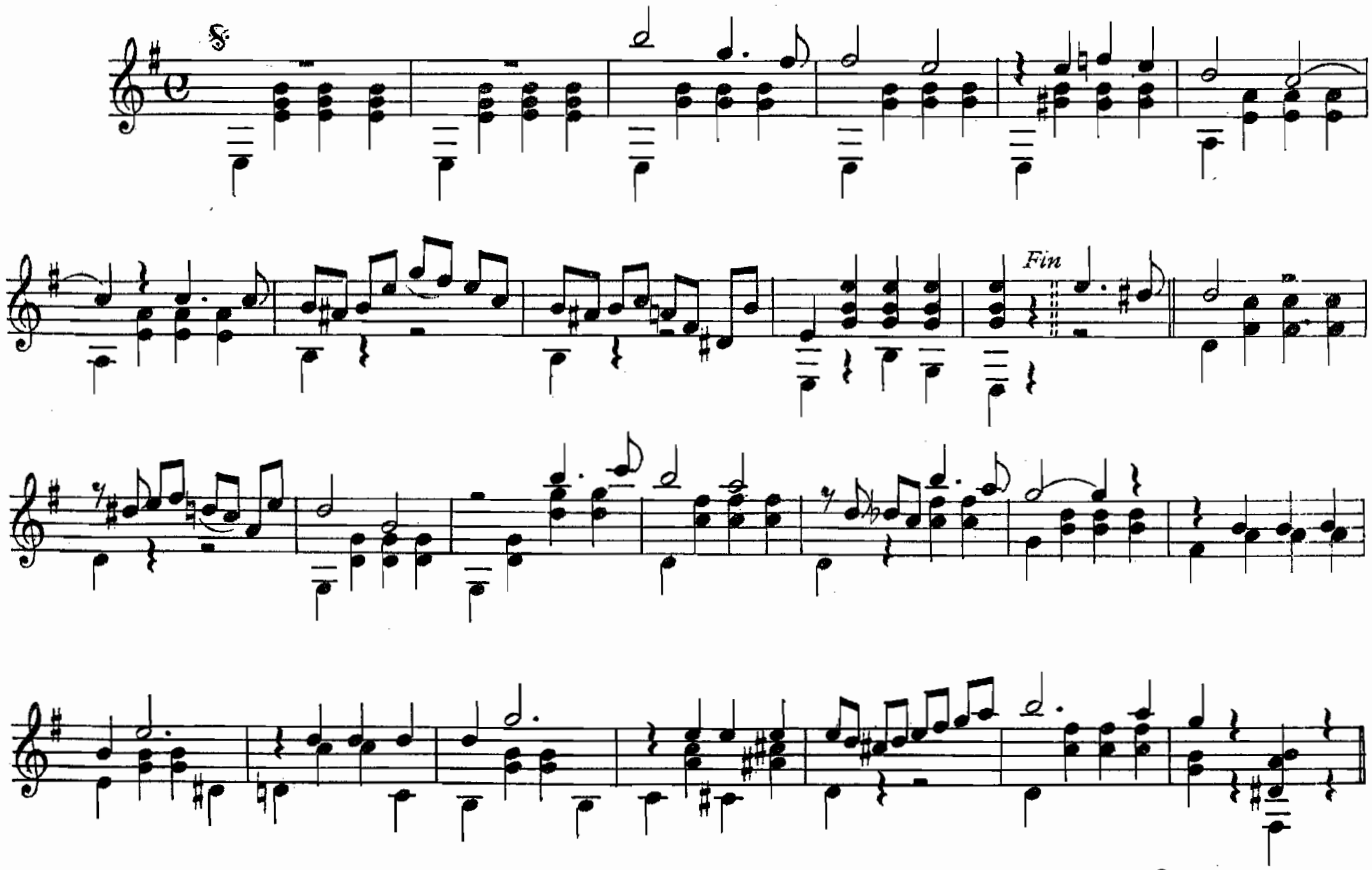
(Petite Melodie)



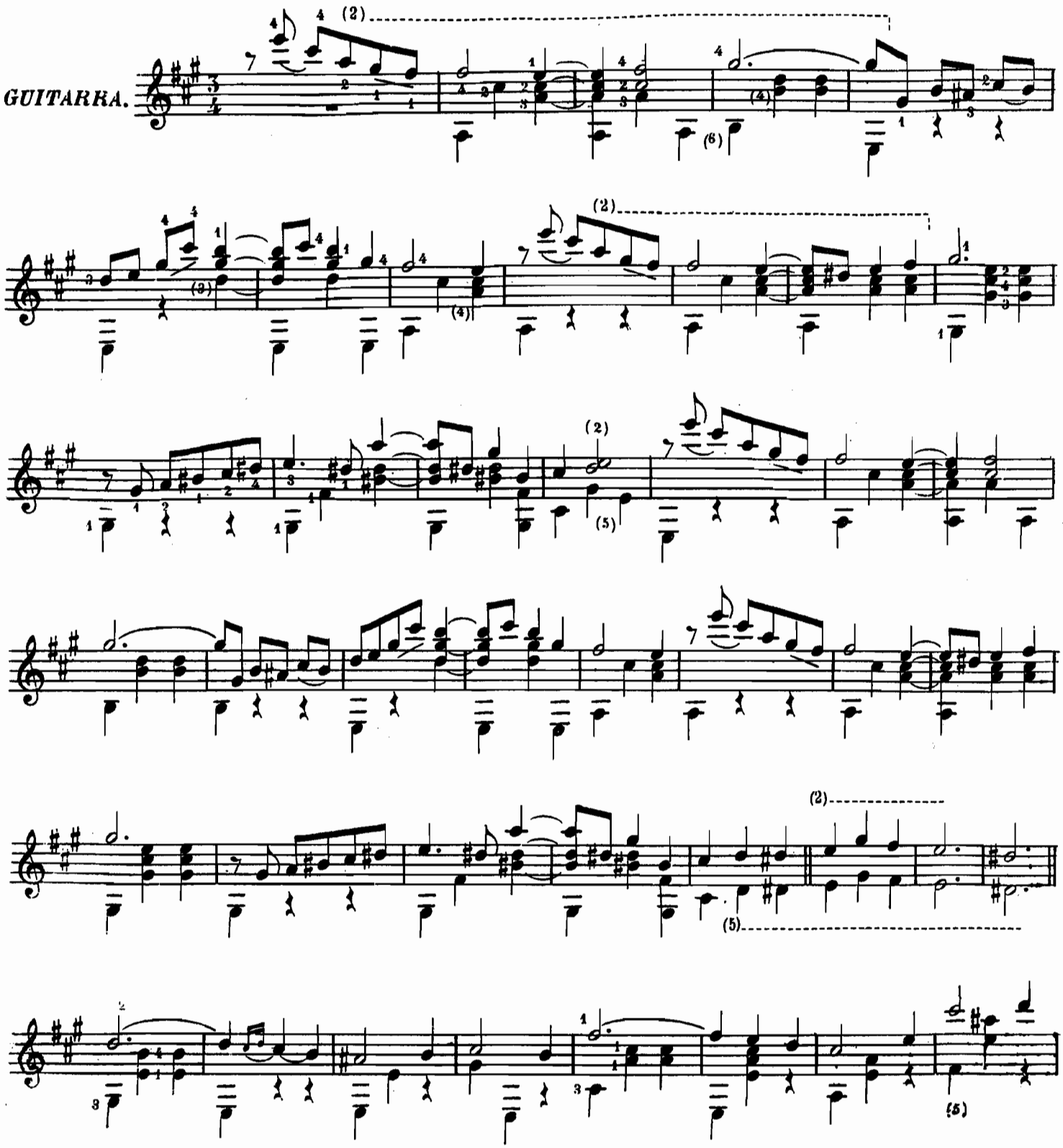
MINIATURA

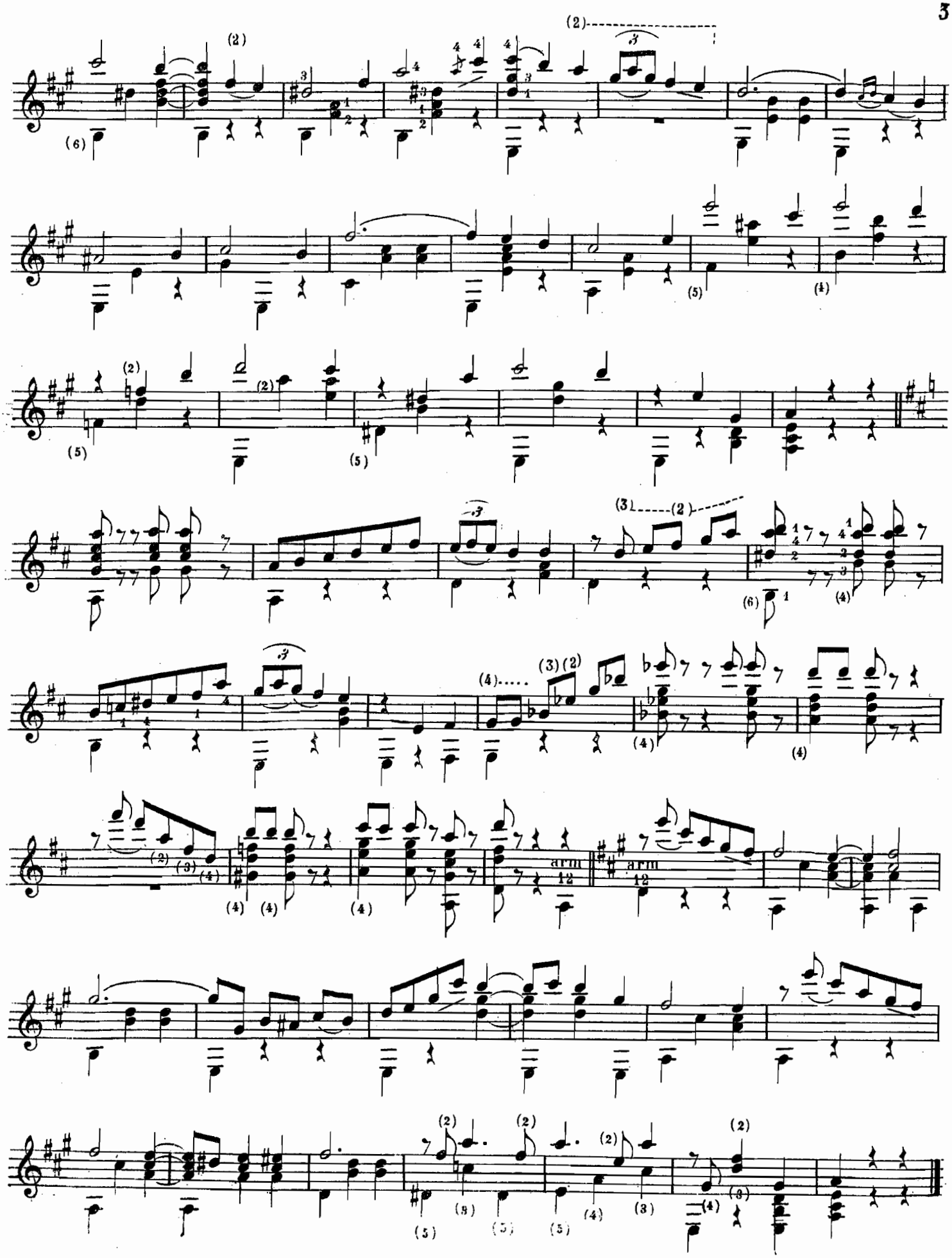
VALS.

A MI QUERIDA HERMANA DOLORES.

JULIO S. SAGRERAS.

GUITARRA.





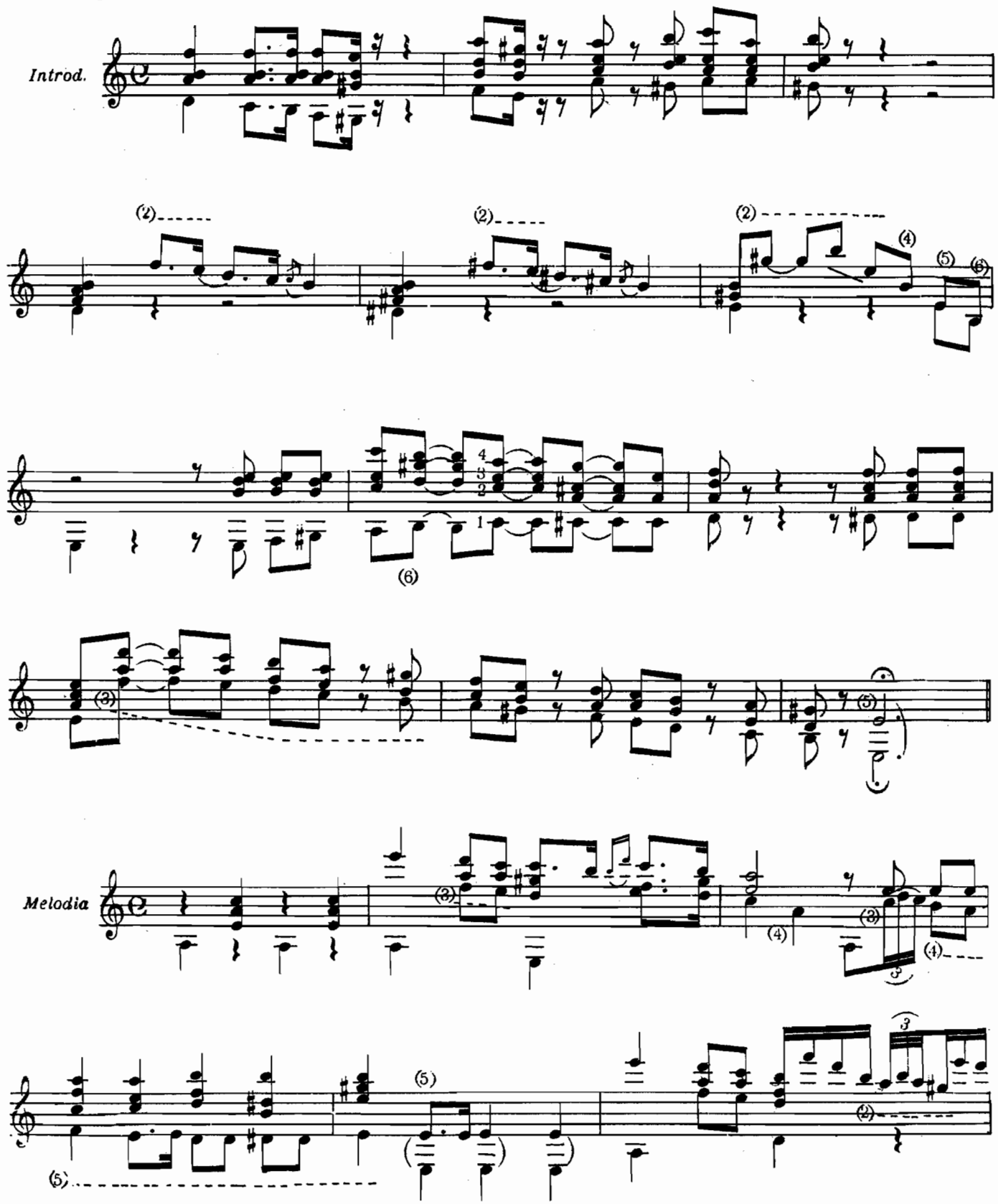
DIVAGANDO

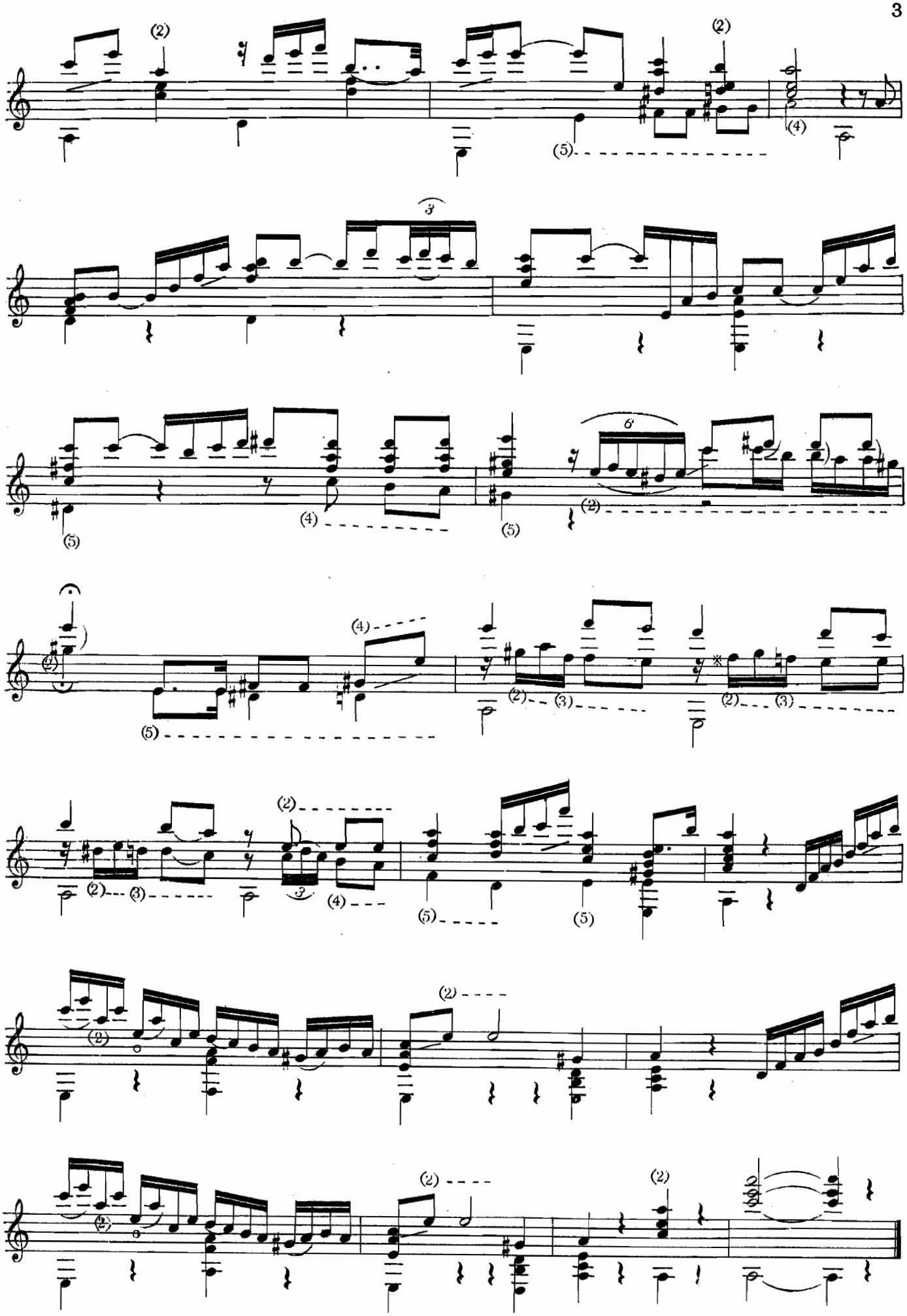
ANDANTE SENTIMENTAL

GUITARRA

A mi hermana política
VICENTA B. DE SAGRERAS

JULIO S. SAGRERAS





ARRULLOS

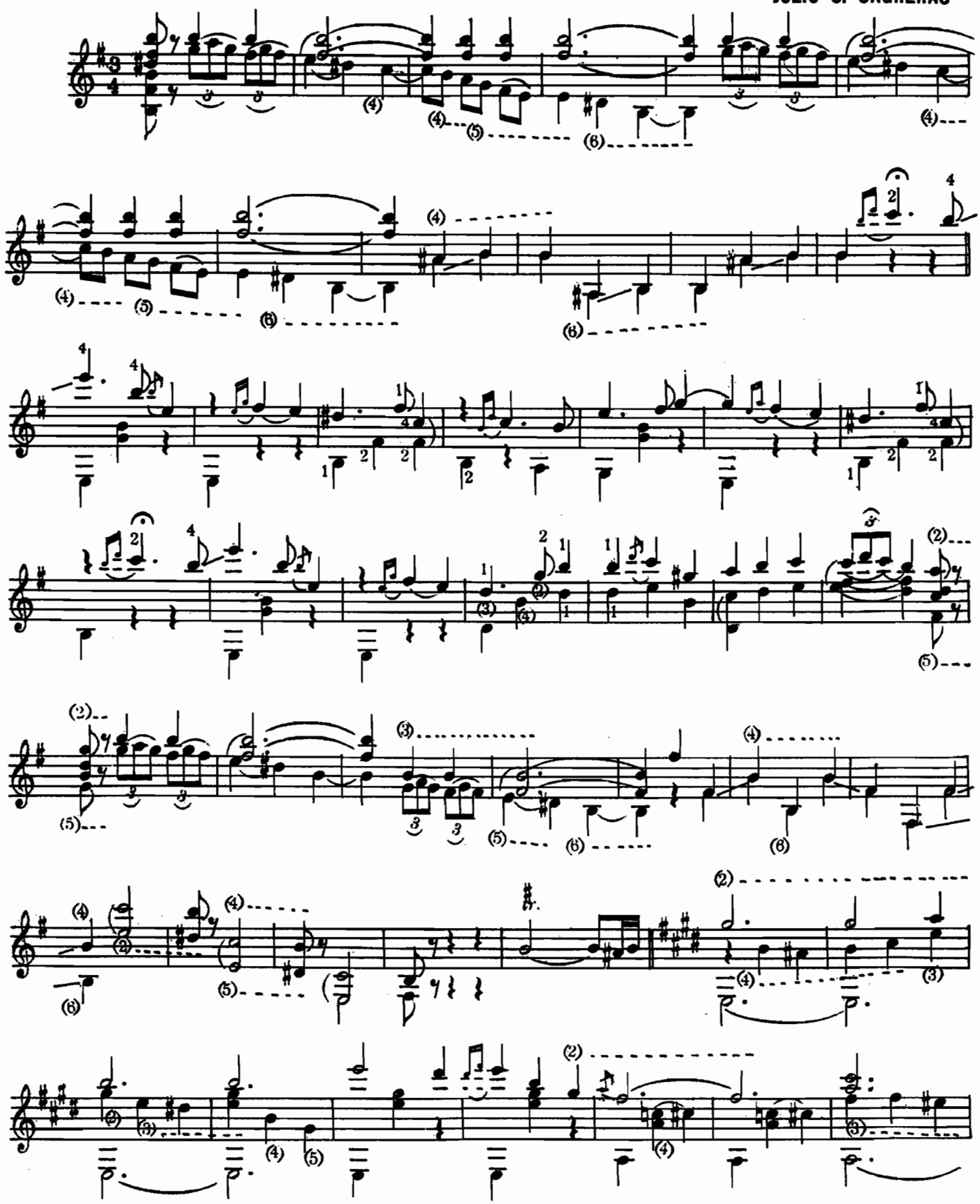
VALS

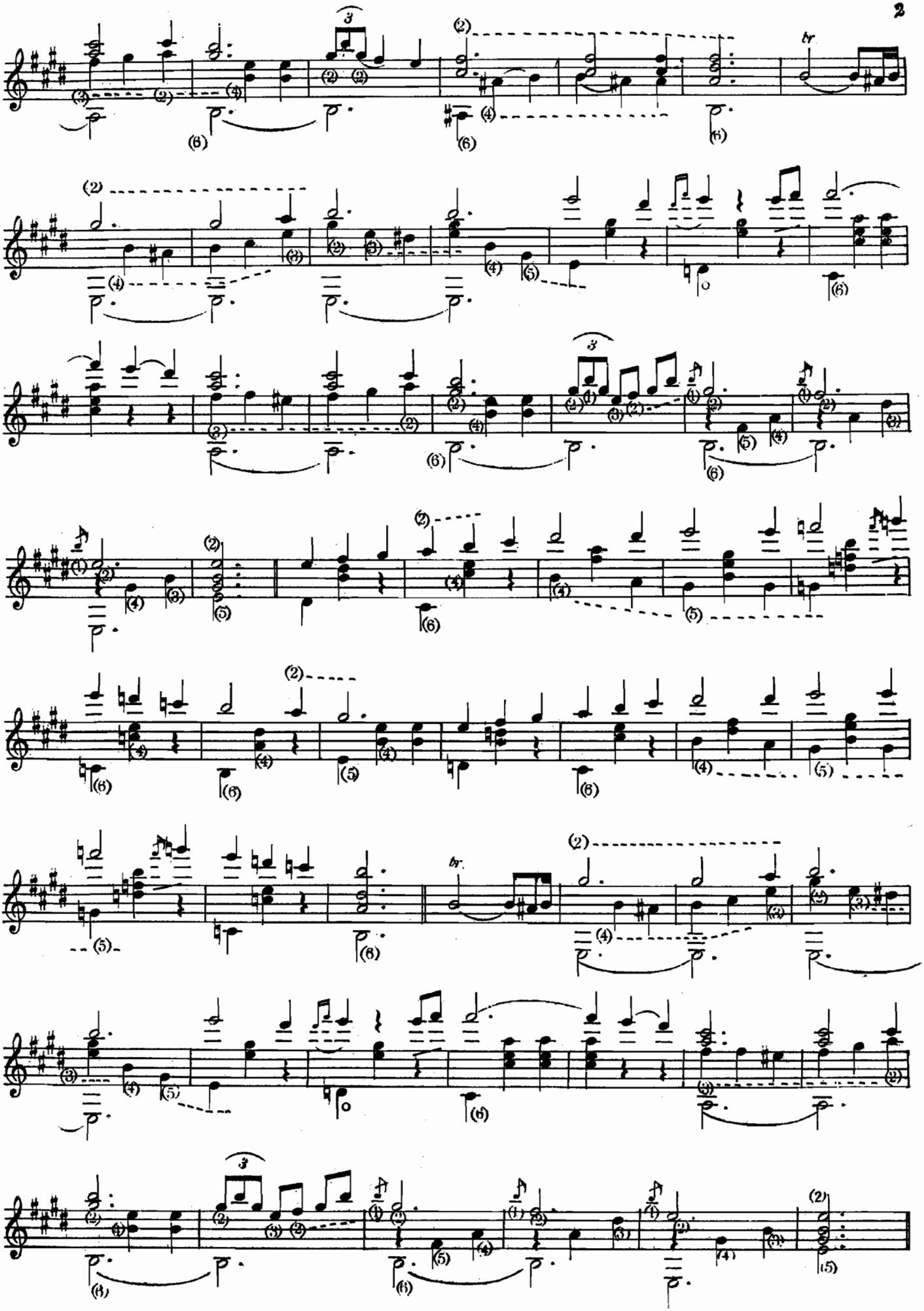
Al eximio guitarrista

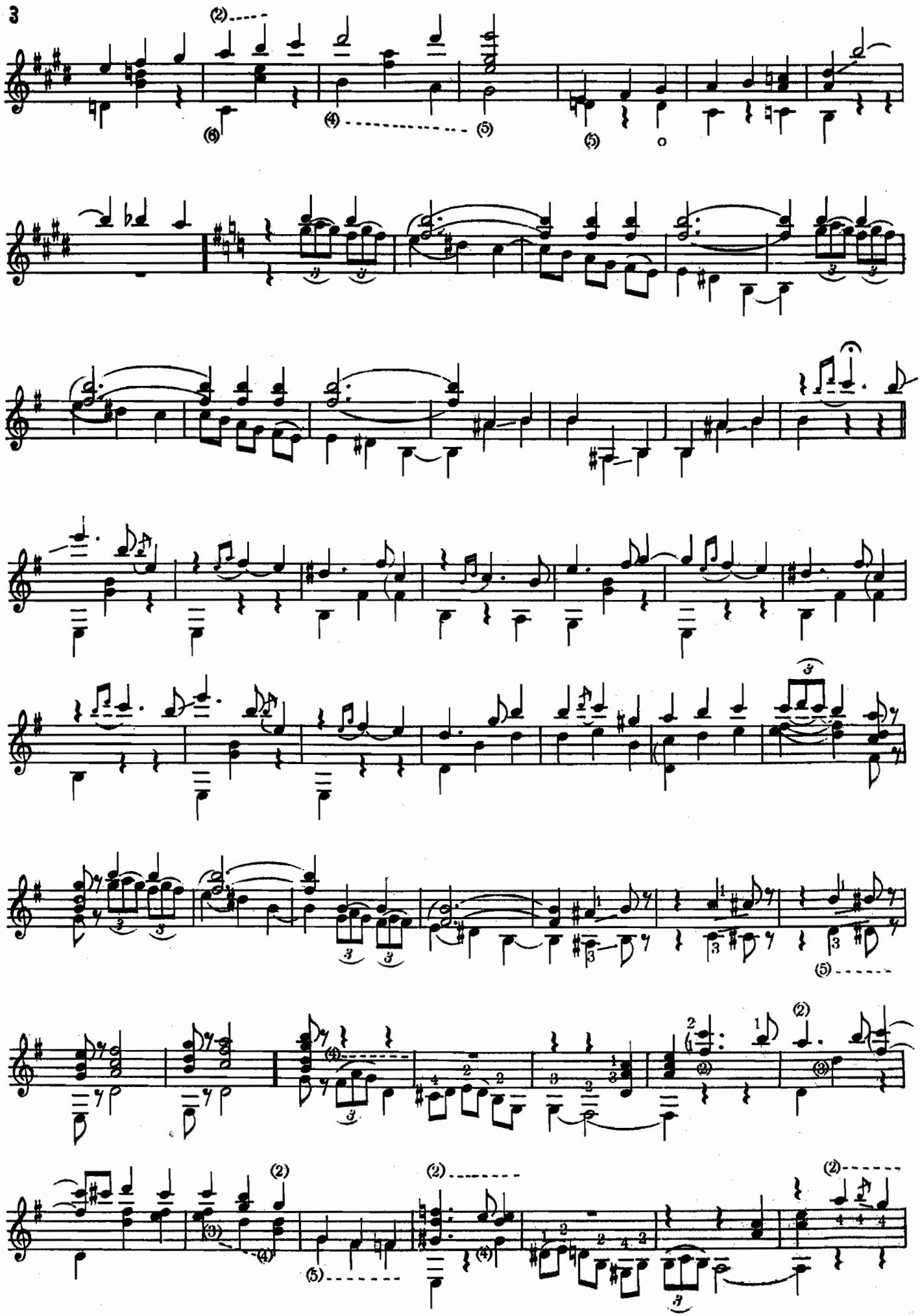
Dn. Cárlos Garcia Tolsa

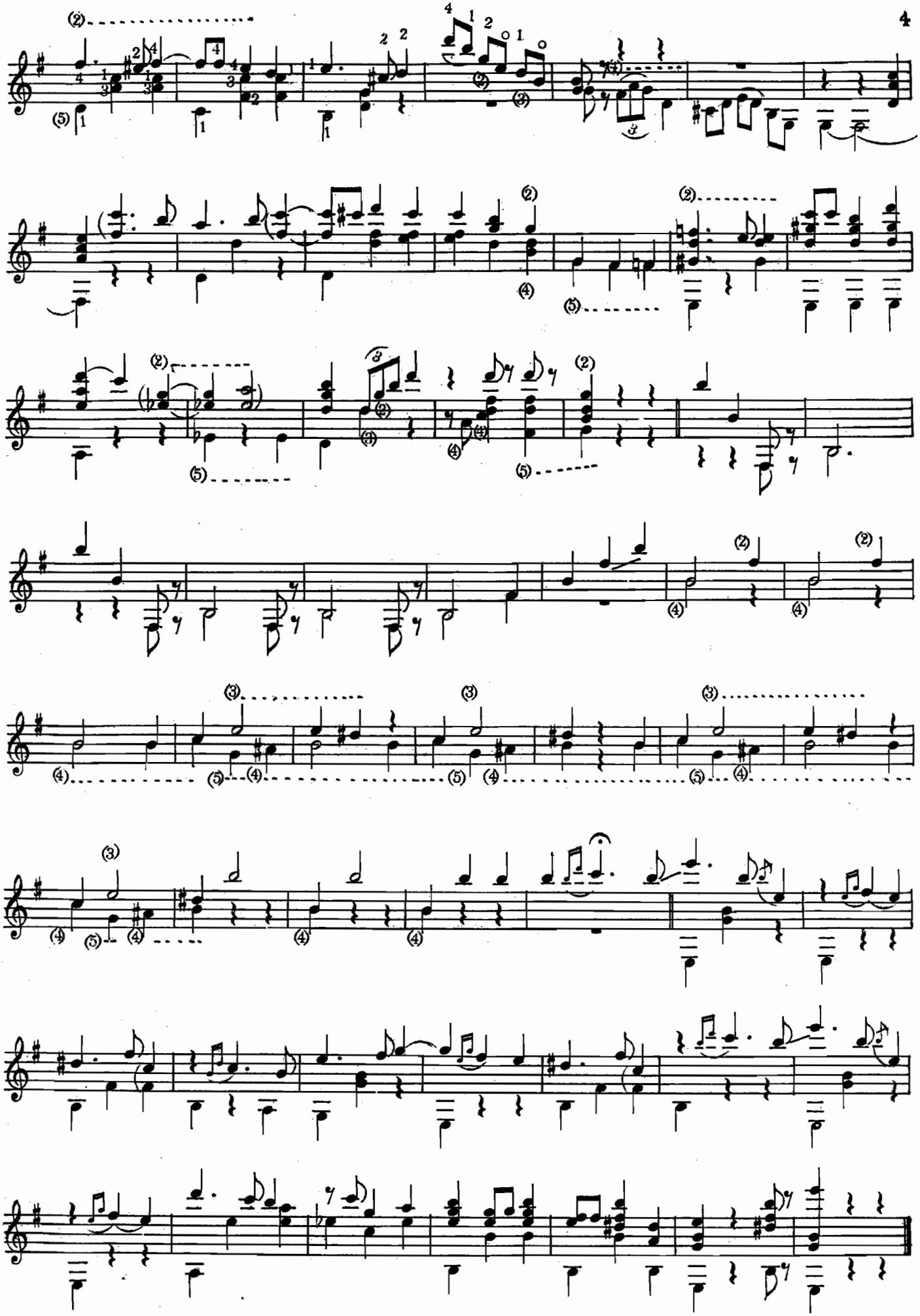
GUITARRA

JULIO S. SAGRERAS







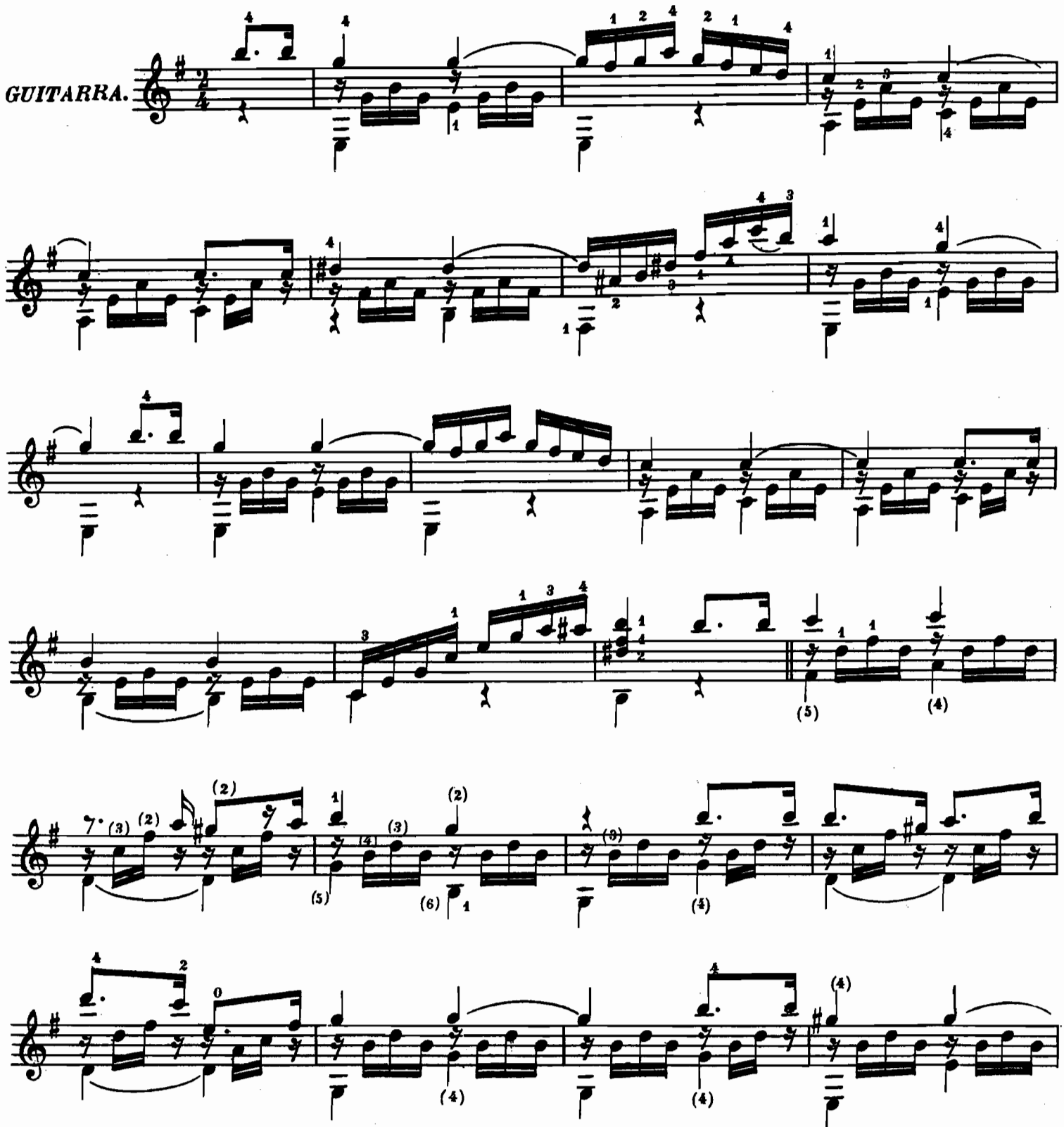


SONATINA

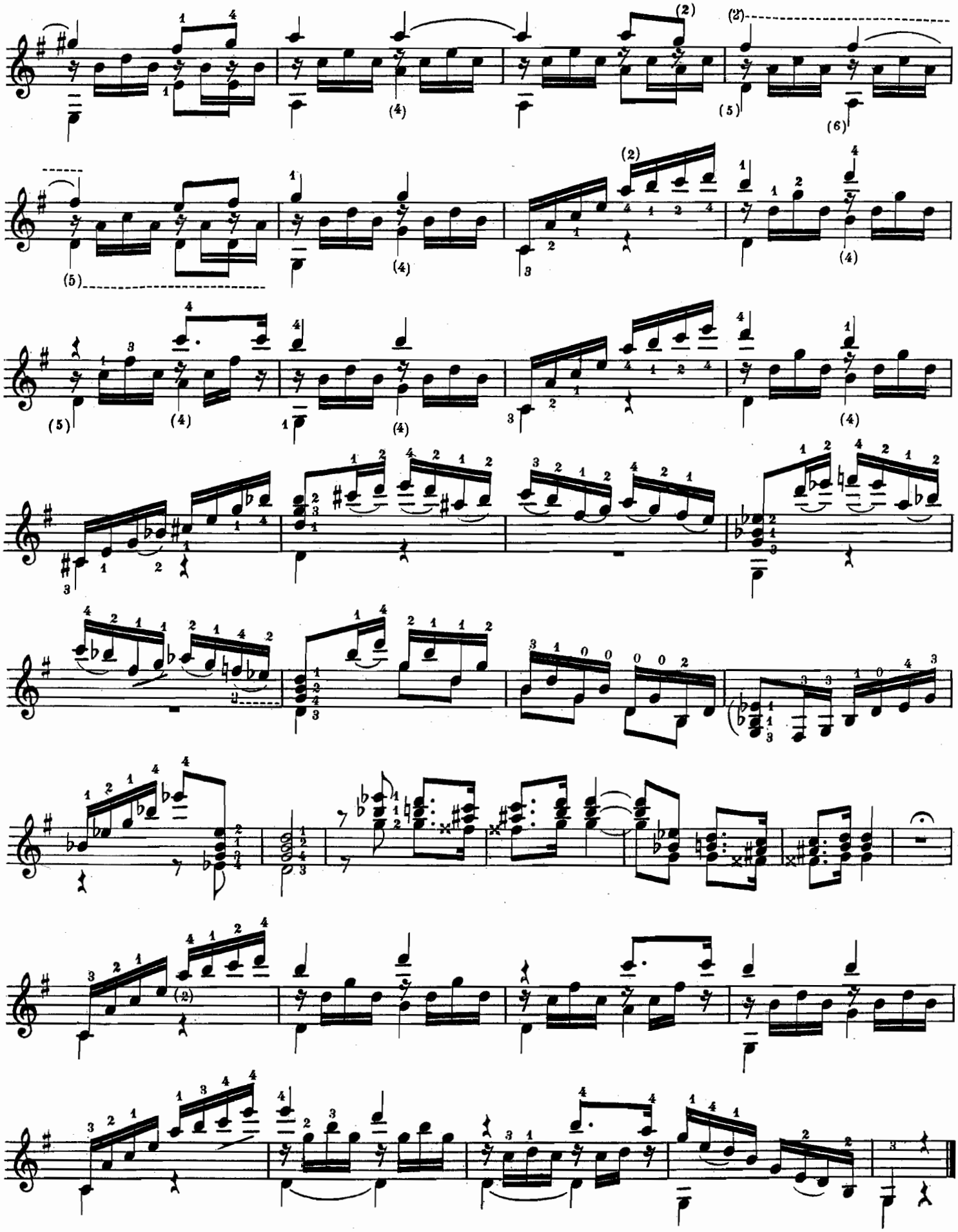
ESTUDIO Nº I.

A mi querido hermano PEDRO.

JULIO S. SAGRERAS.



Nota: En todo lo que permita la buena ejecucion de este estudio el canto cuando haya arpegio debe tocarse con el dedo anulàr.



DELIA

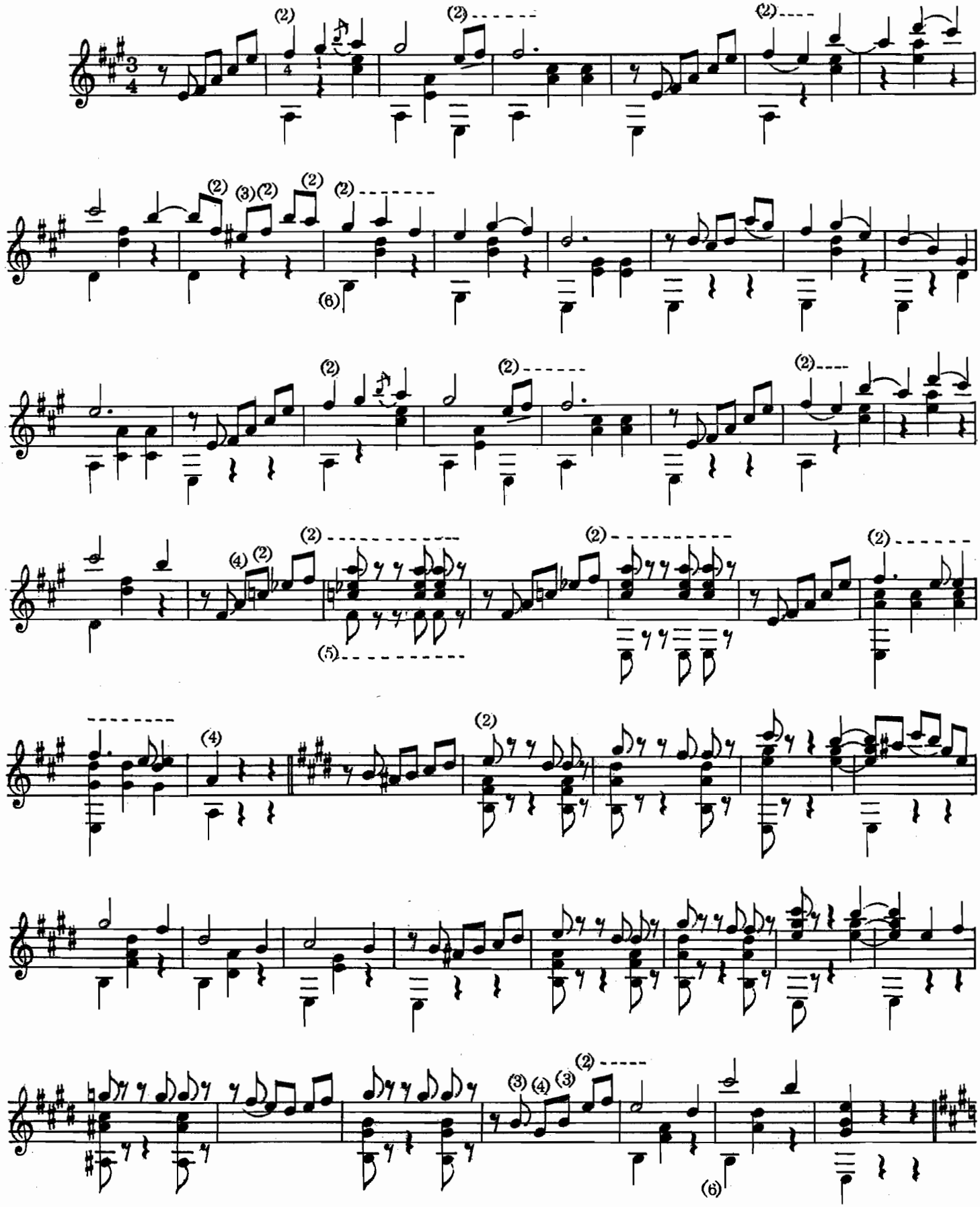
VALS

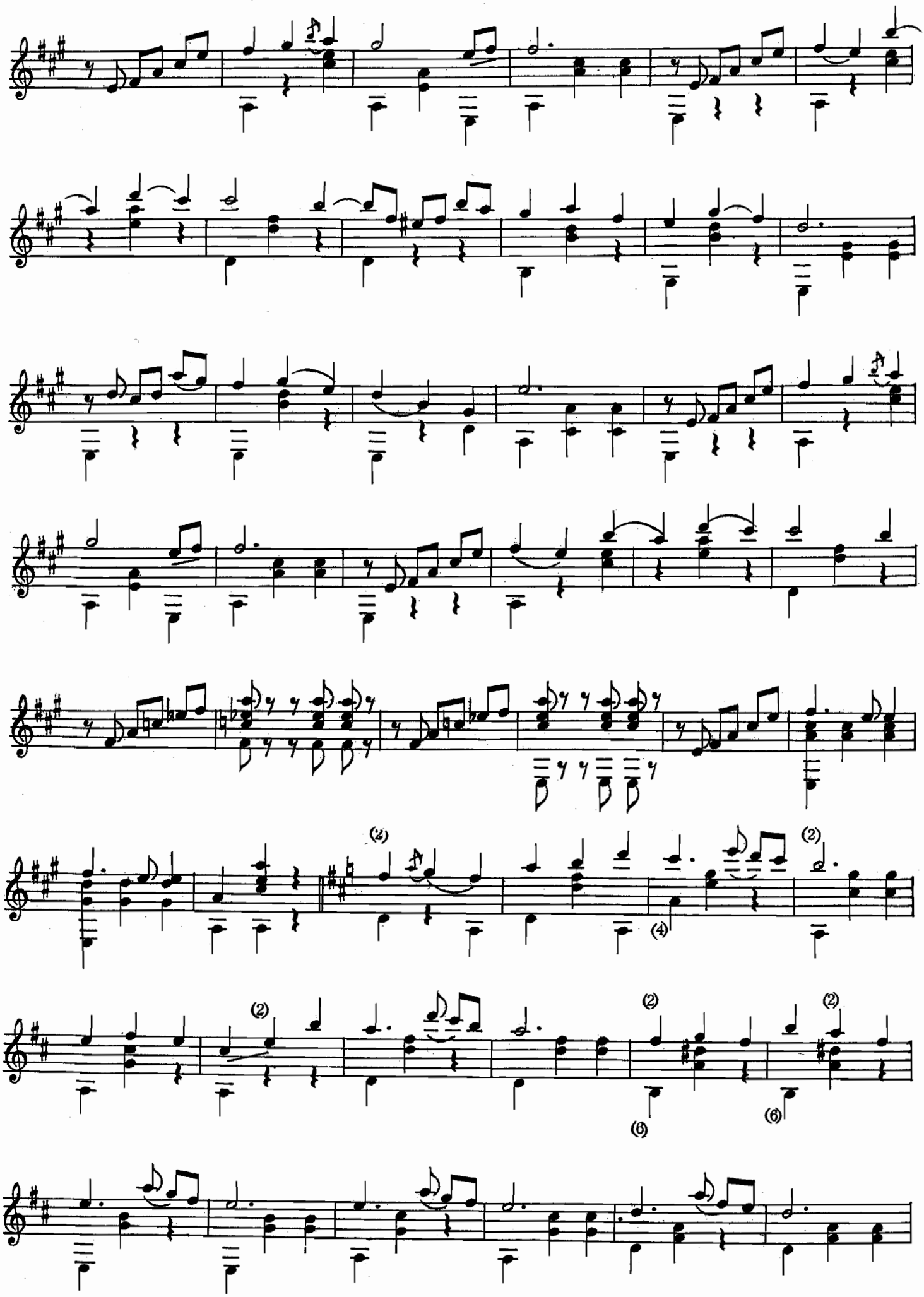
A mi muy estimado amigo

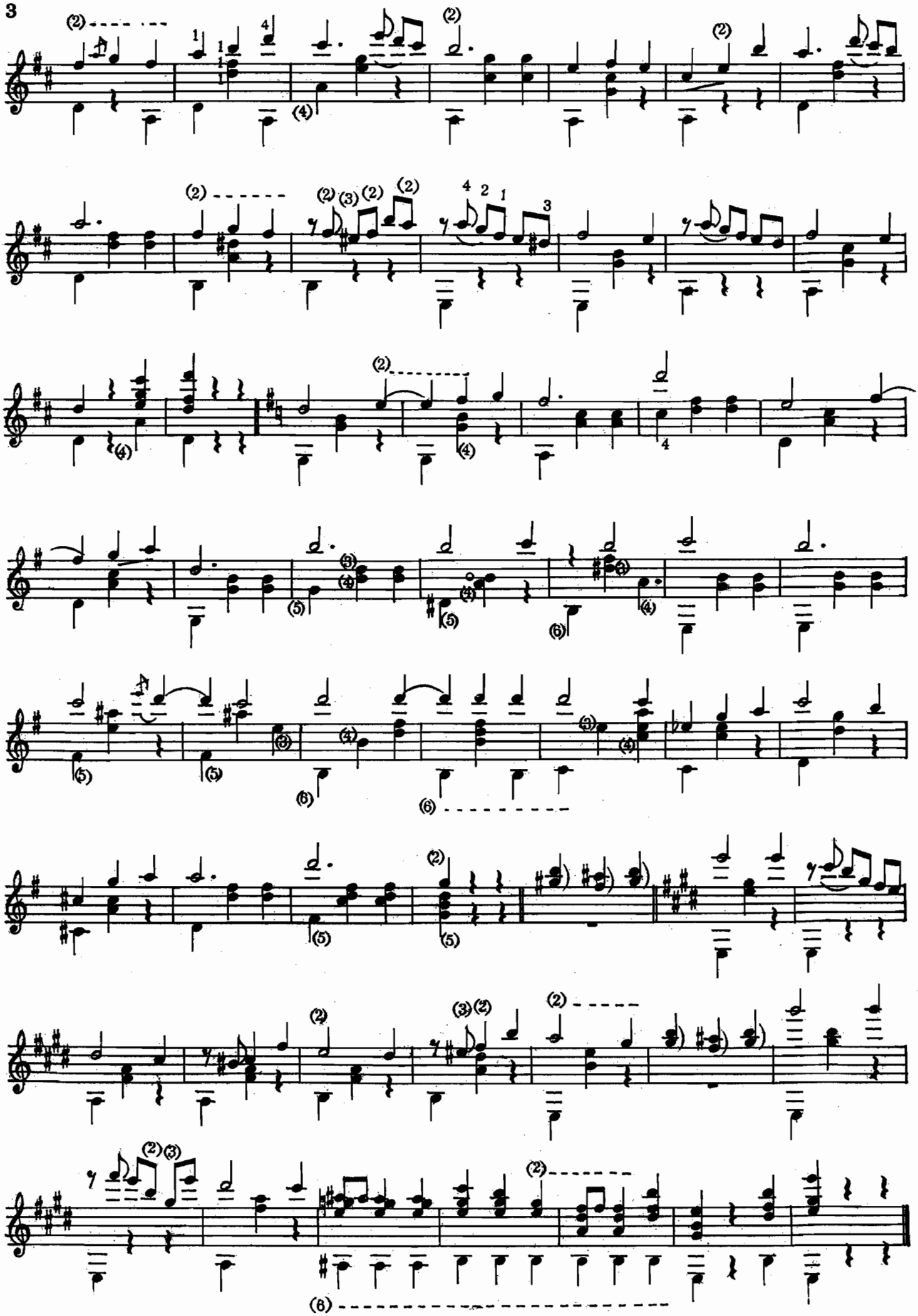
ANTONIO VALLER

GUITARRA

JULIO S. SAGRERAS







A mi estimado amigo y colega
Tancredo Vadell

SONATINA

ESTUDIO N.º 2.

Para

GUITARRA

POR EL MAESTRO

JULIO S. SAGRERAS

Editado Por

F. NUÑEZ Y CIA.

Cuyo 1628

B.s A.s

Propiedad del Editor

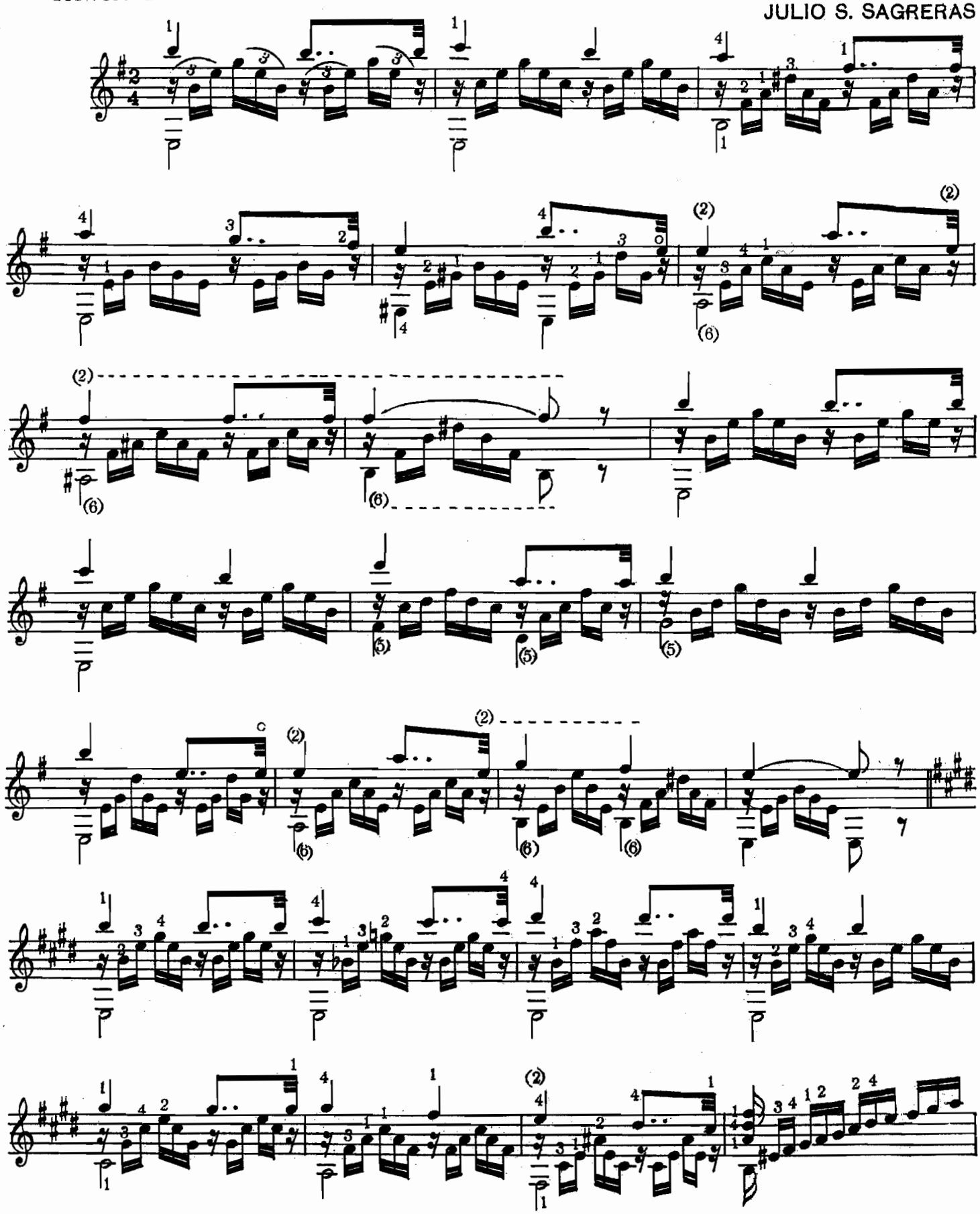
Op. 25

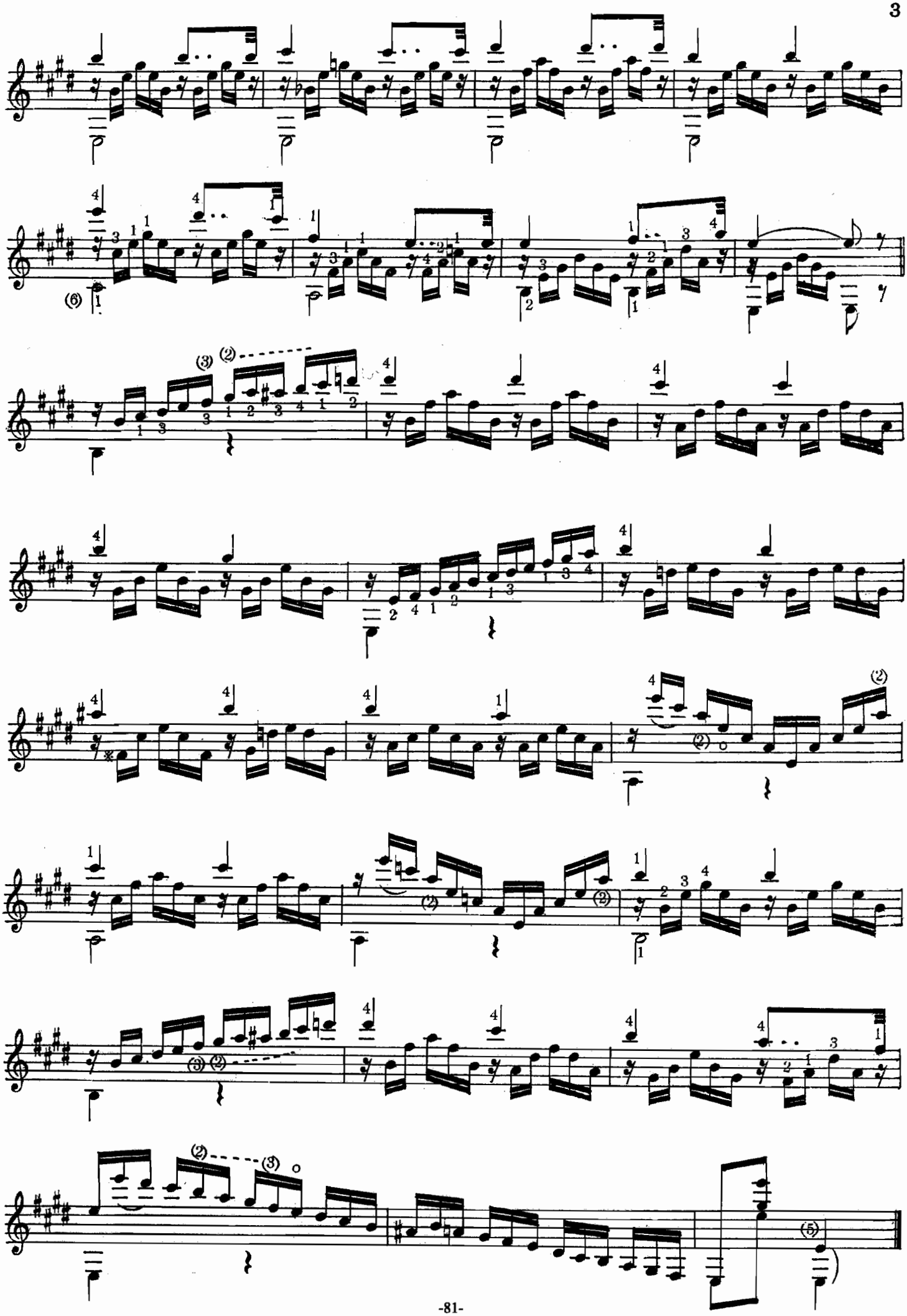
Sonatina-Estudio N.° 2

A mi estimado amigo y colega
TANCREDO VADELL

GUITARRA

JULIO S. SAGRERAS





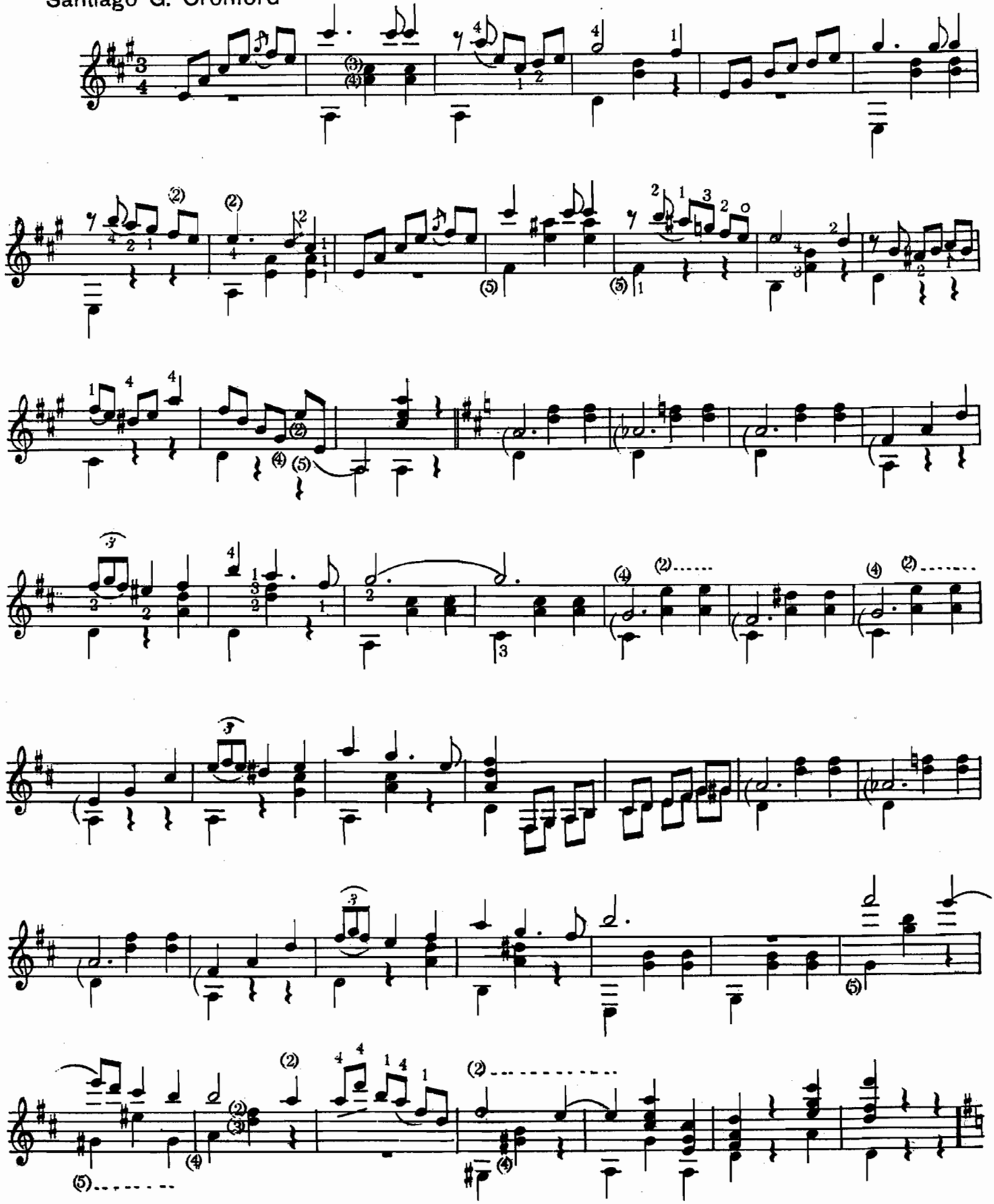
MAGDALENA

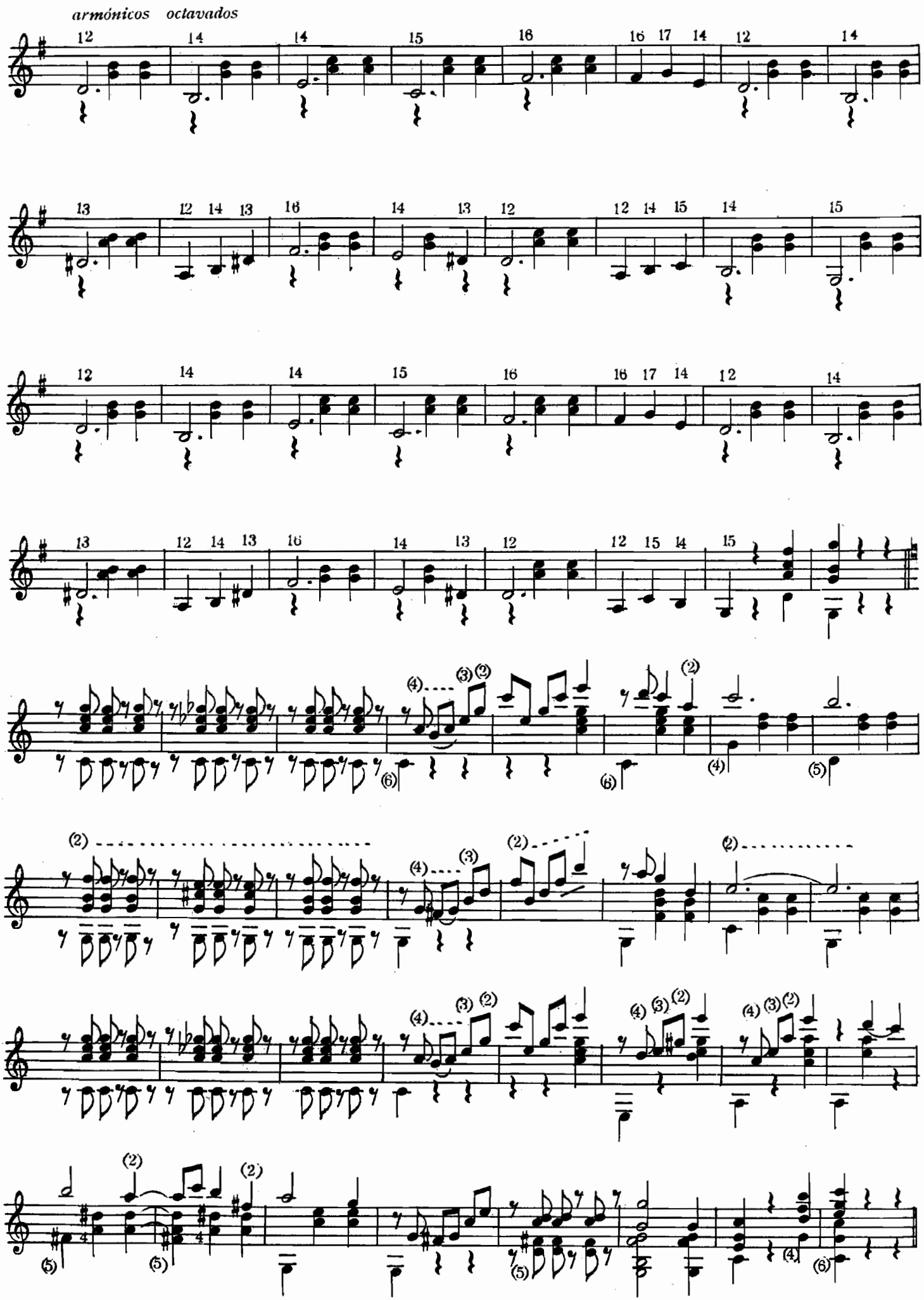
VALS

A mi querido hermano político
Santiago G. Cronford

GUITARRA

JULIO S. SAGRERAS




armónicos octavados

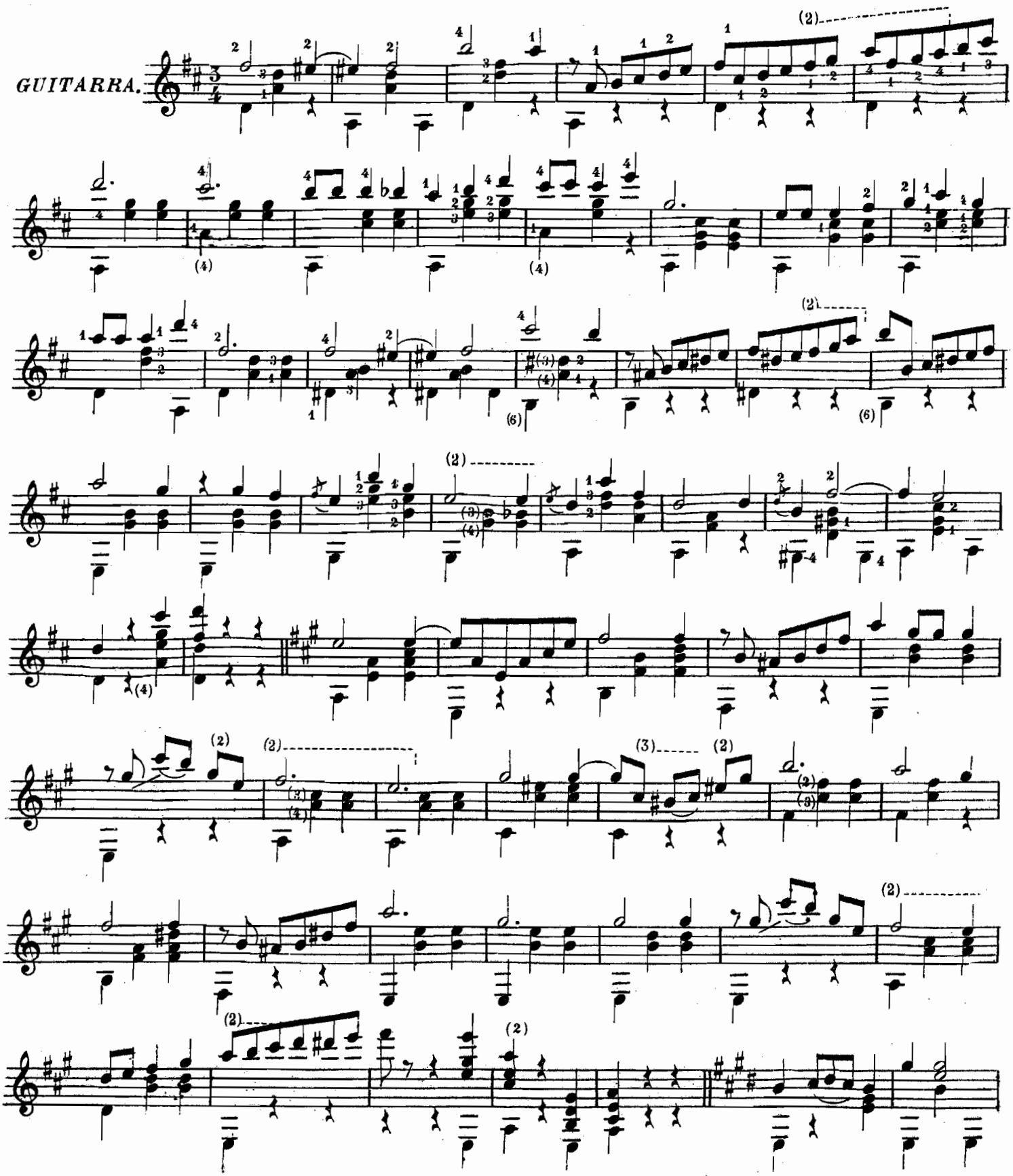
EL PIMPOLLITO

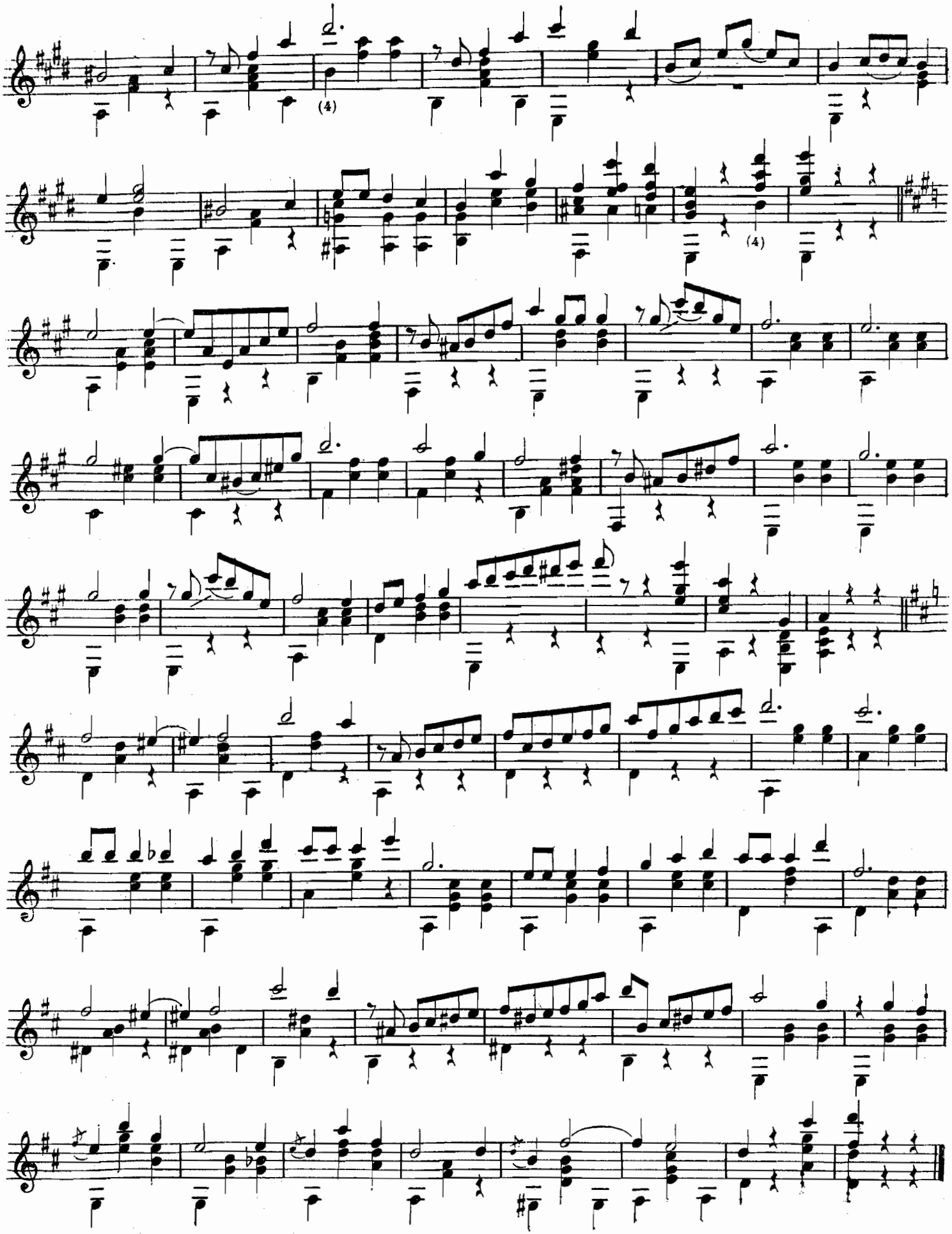
VALS.

A mi estimado amigo RUPERTO GALAN.

JULIO S. SAGRERAS.

GUITARRA.





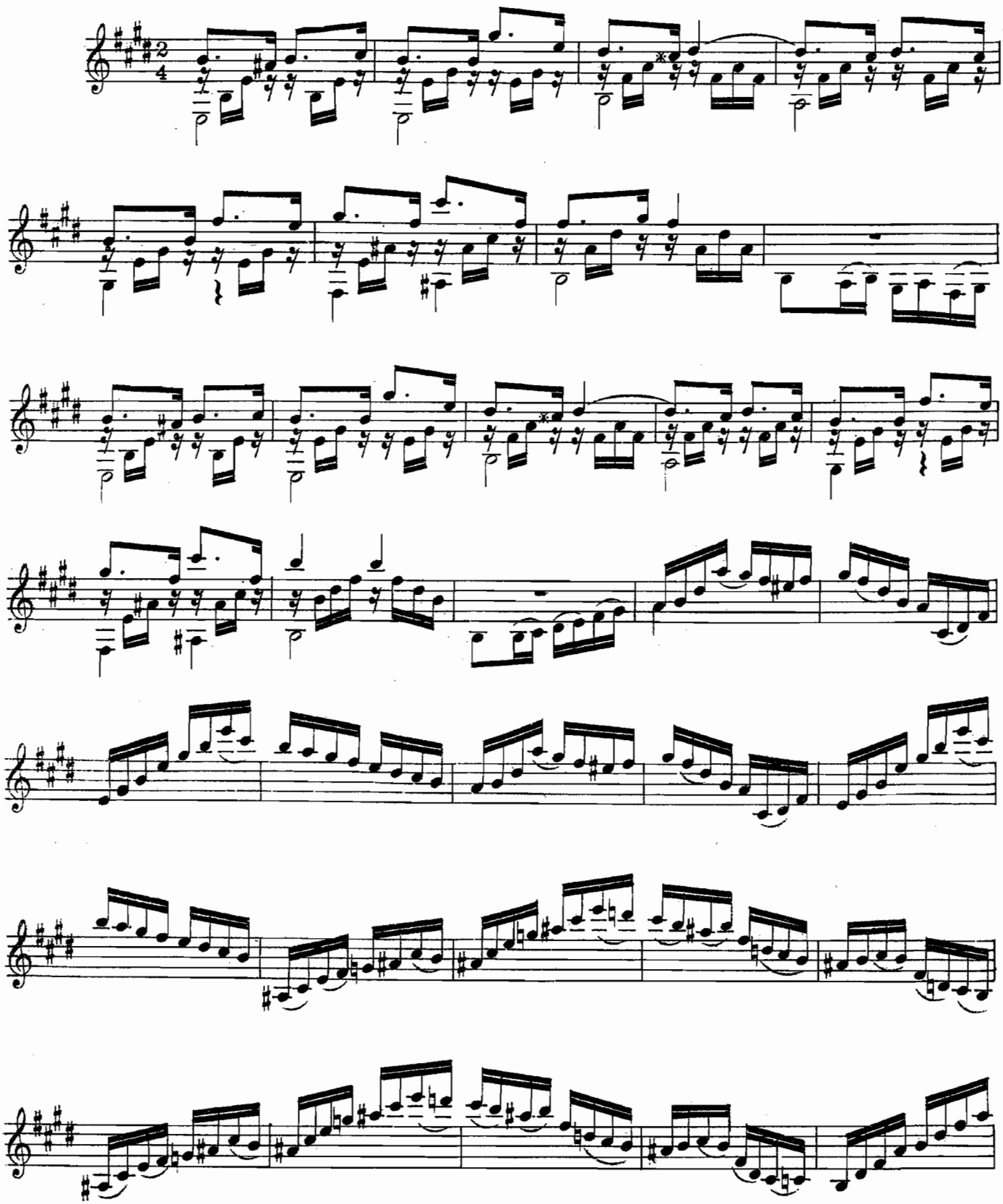
SONATINA - Estudio Núm. 3

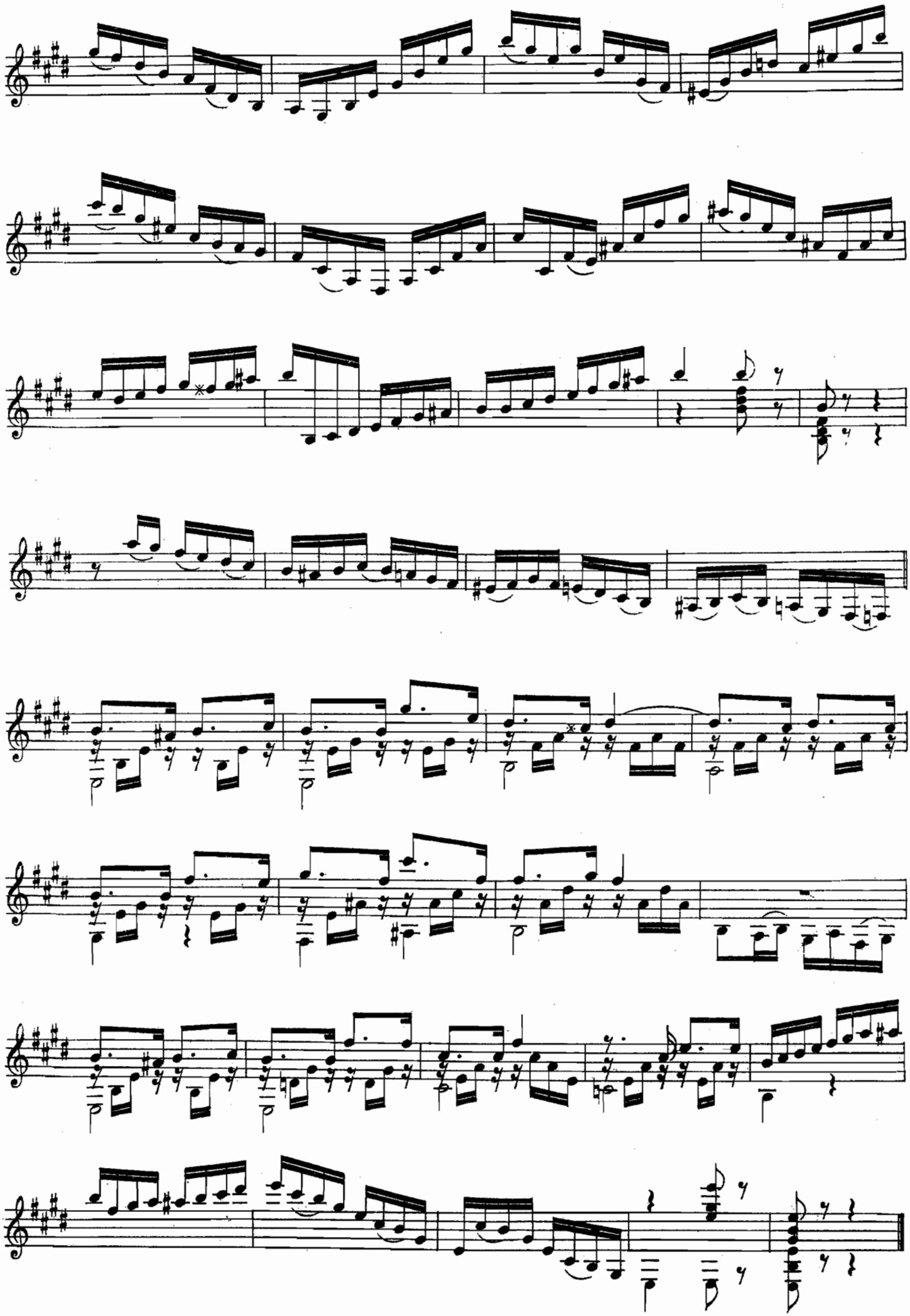
GUITARRA

Al aventajado amateur y estimado amigo

DOMINGO MACHADO

JULIO S. SAGRERAS





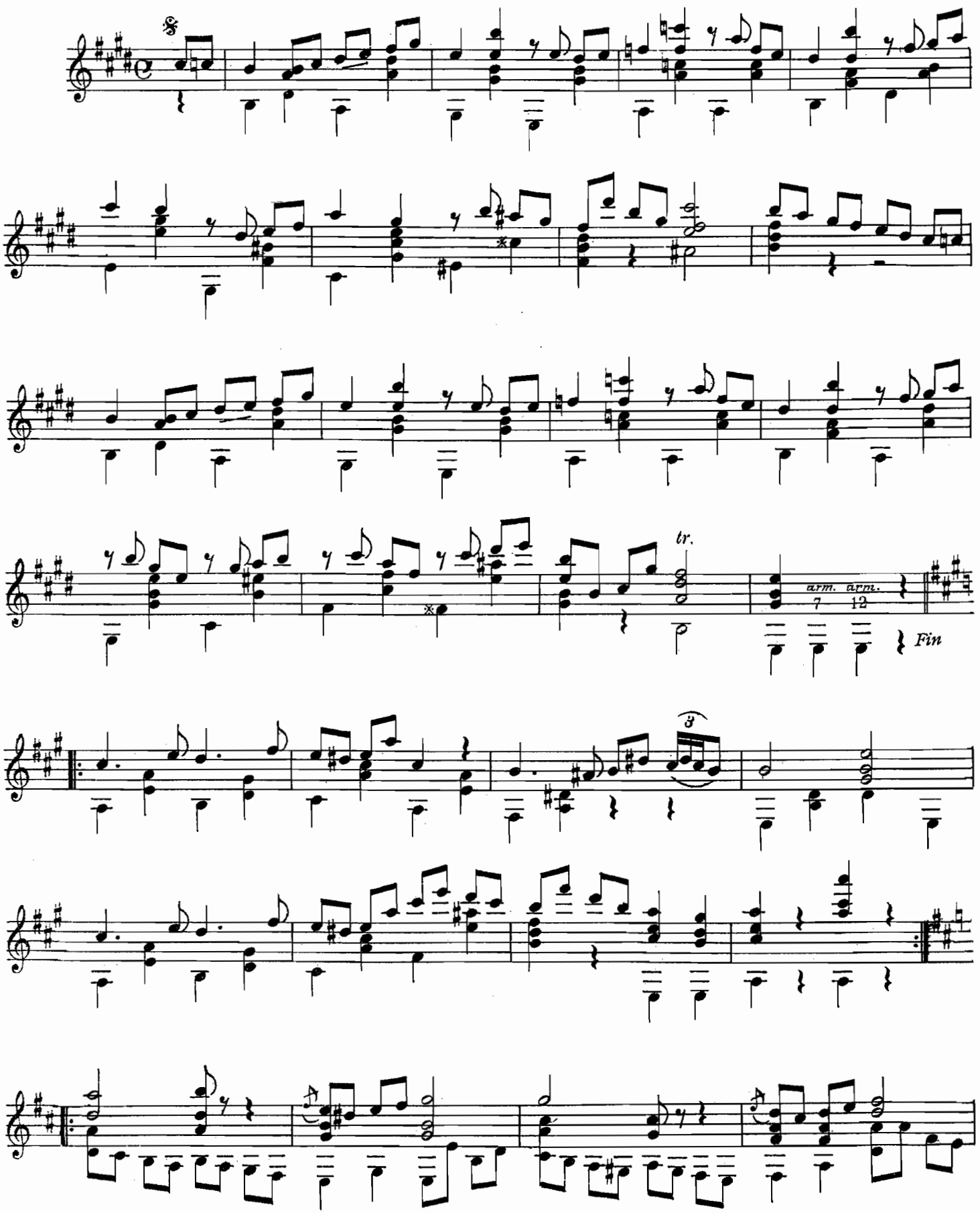
«LA ELEGANTE»

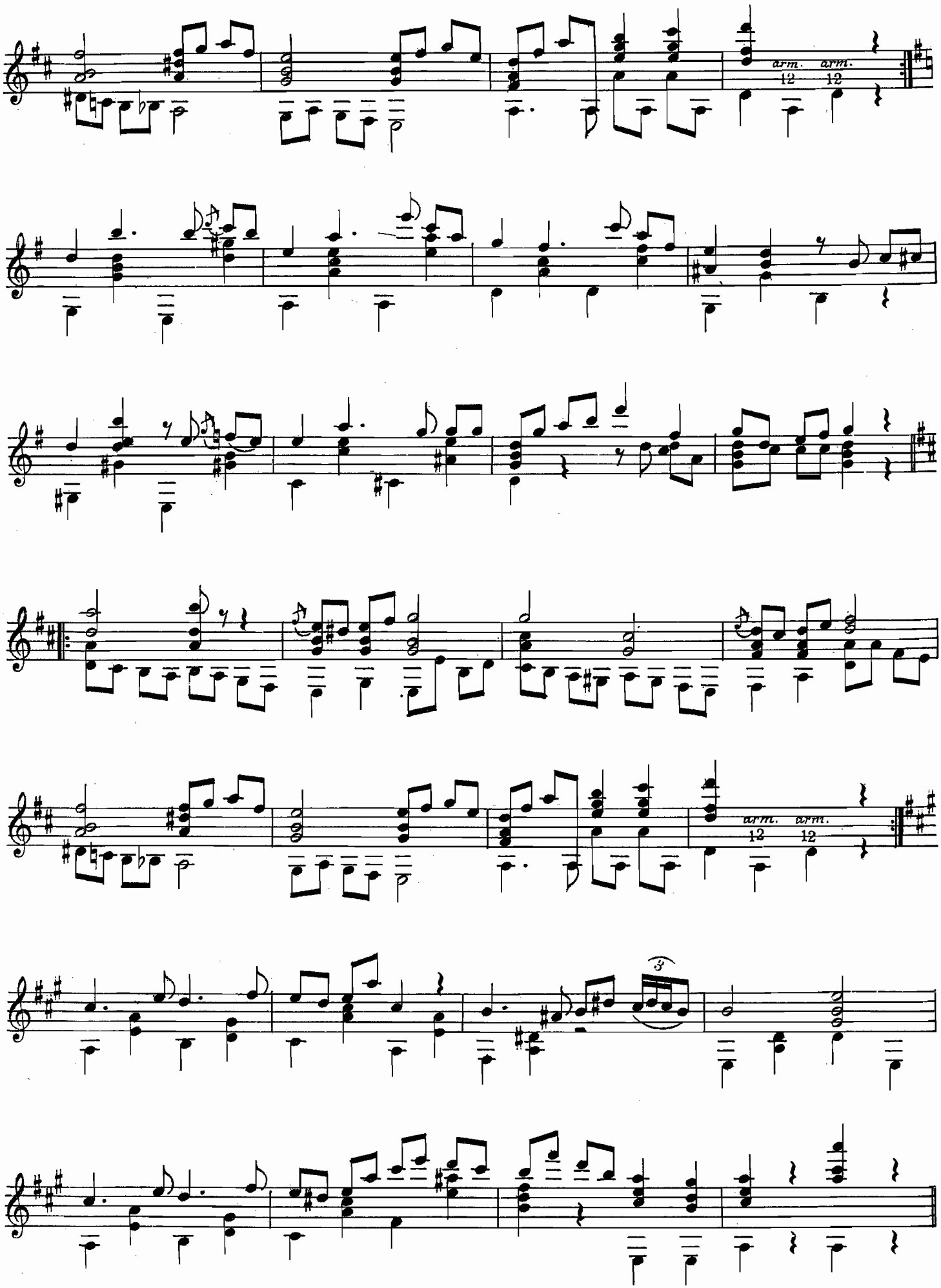
2ª GAVOTTA

GUITARRA

A mi estimado amigo FLORINDO DIAZ

JULIO S. SAGRERAS





D. C. desde el 𝄋 hasta el Fin

RIMAS

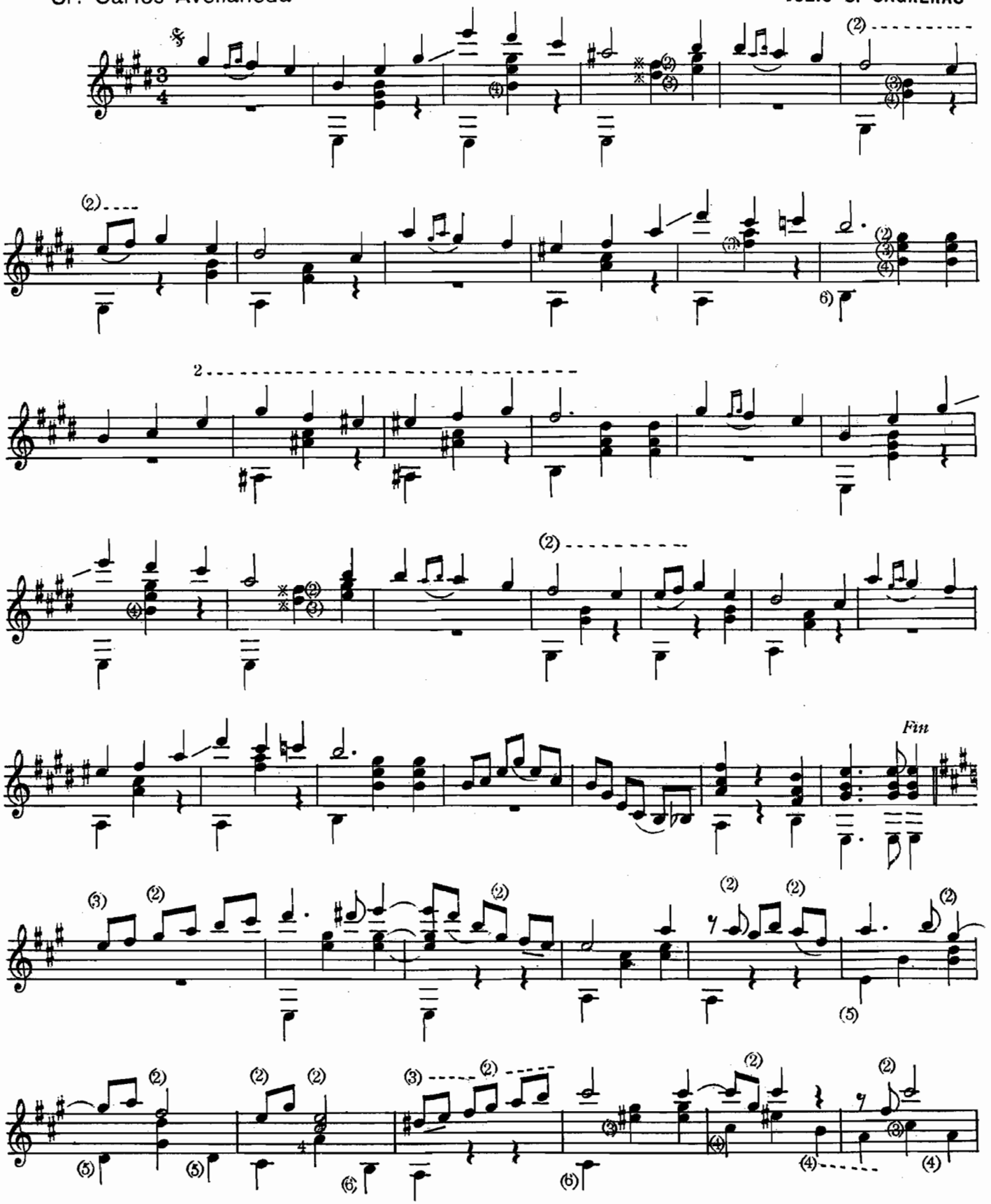
VALS

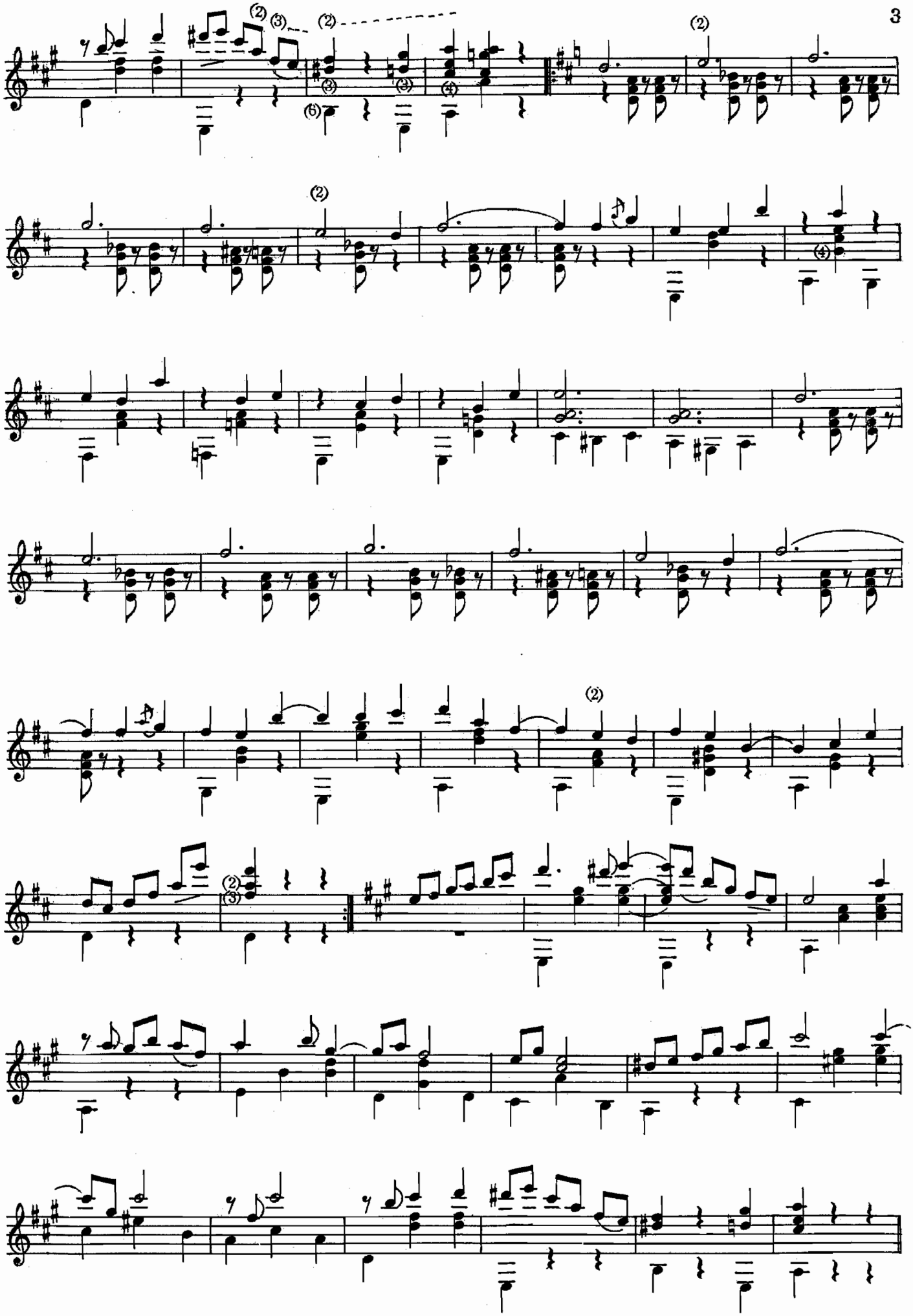
A mi estimado amigo y discipulo

Sr. Cárlos Avellaneda

GUITARRA

JULIO S. SAGRERAS





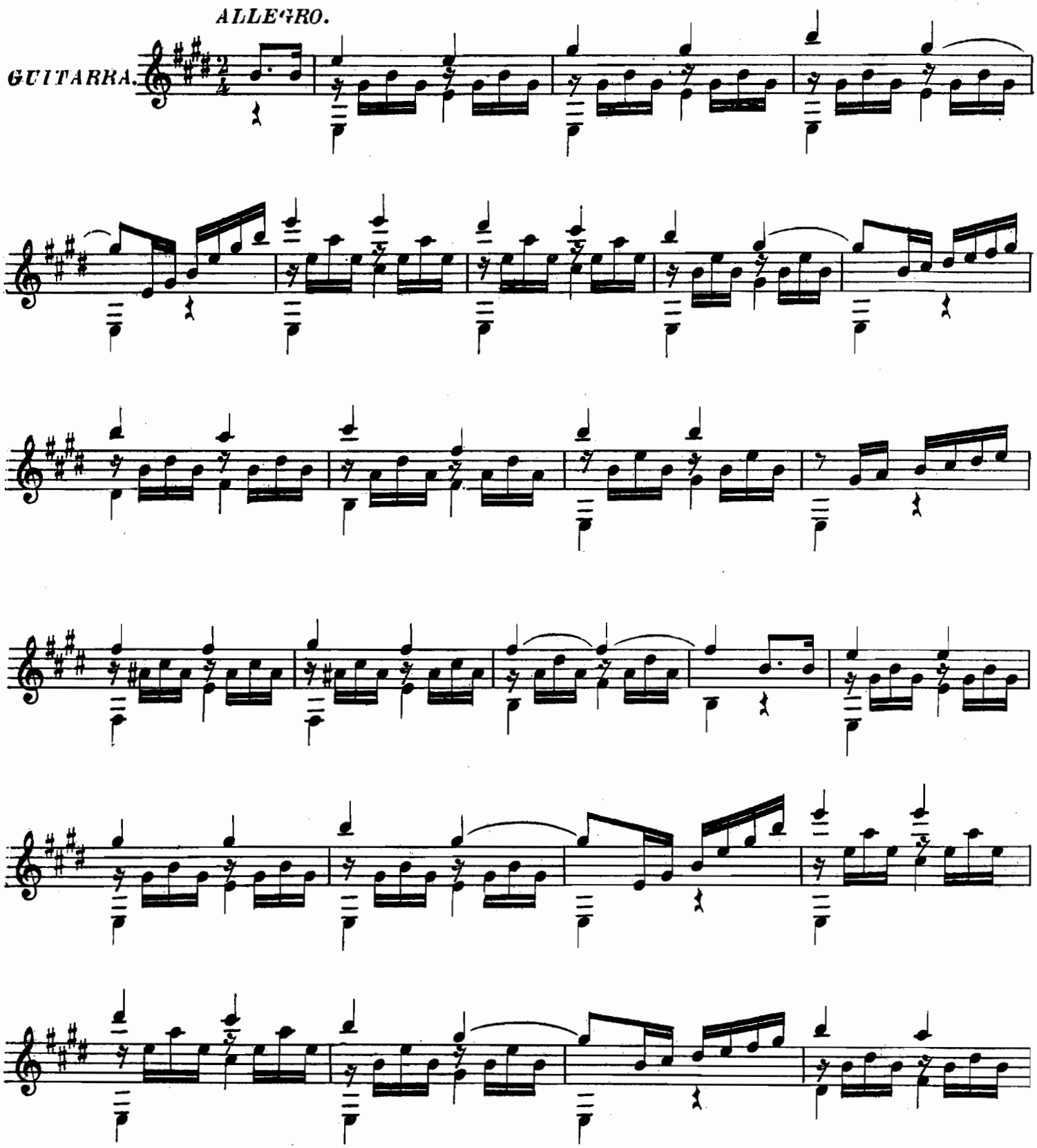
SONATINA

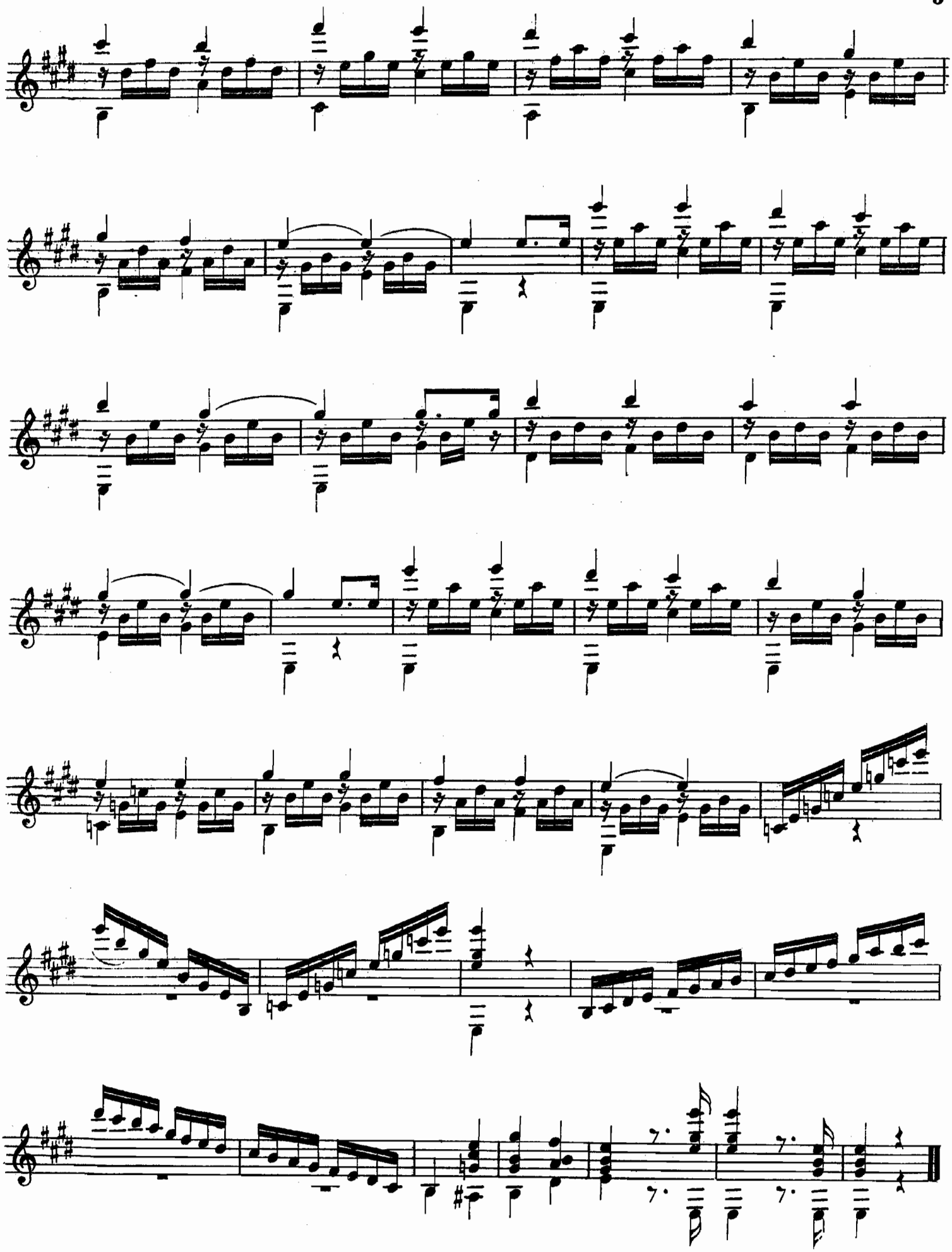
ESTUDIO IV.

A mi estimado amigo RUPERTO GALAN. *JULIO S. SAGRERAS.*

ALLEGRO.

GUITARRA.





A N I T A

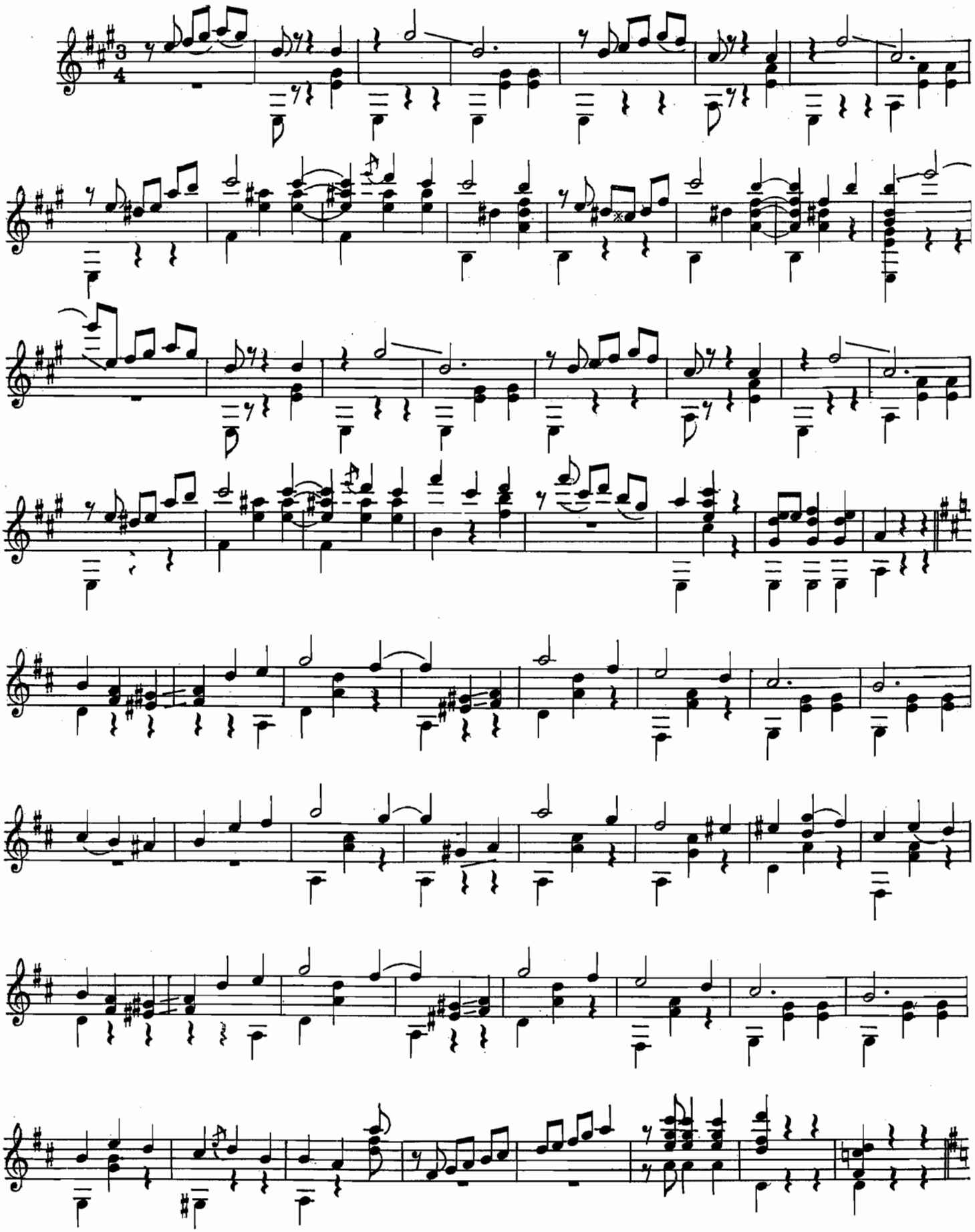
VALS

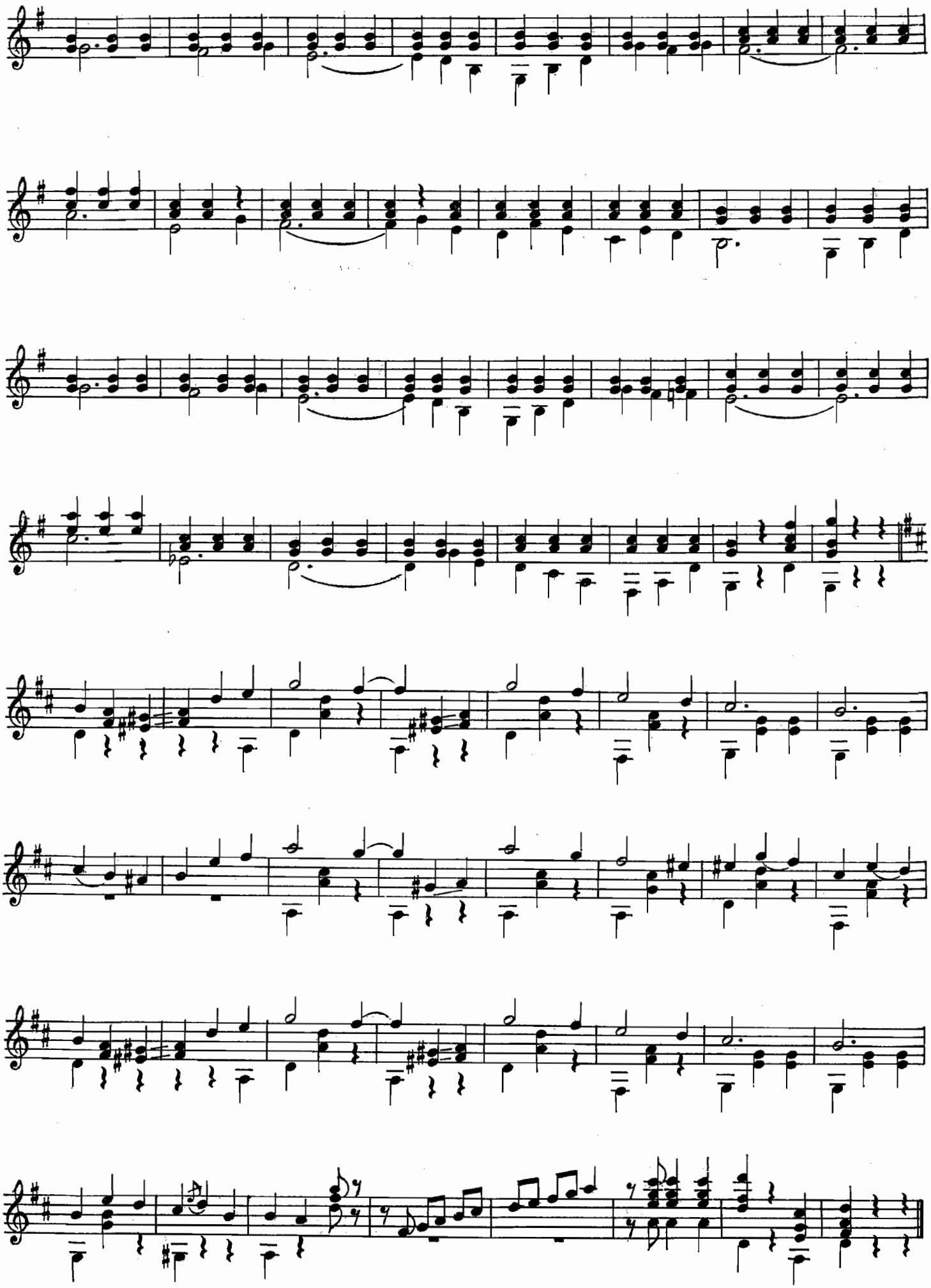
A mi distinguido amigo

Teniente Coronel D. ROMIRIO T. VALDEZ

GUITARRA

JULIO S. SAGRERAS



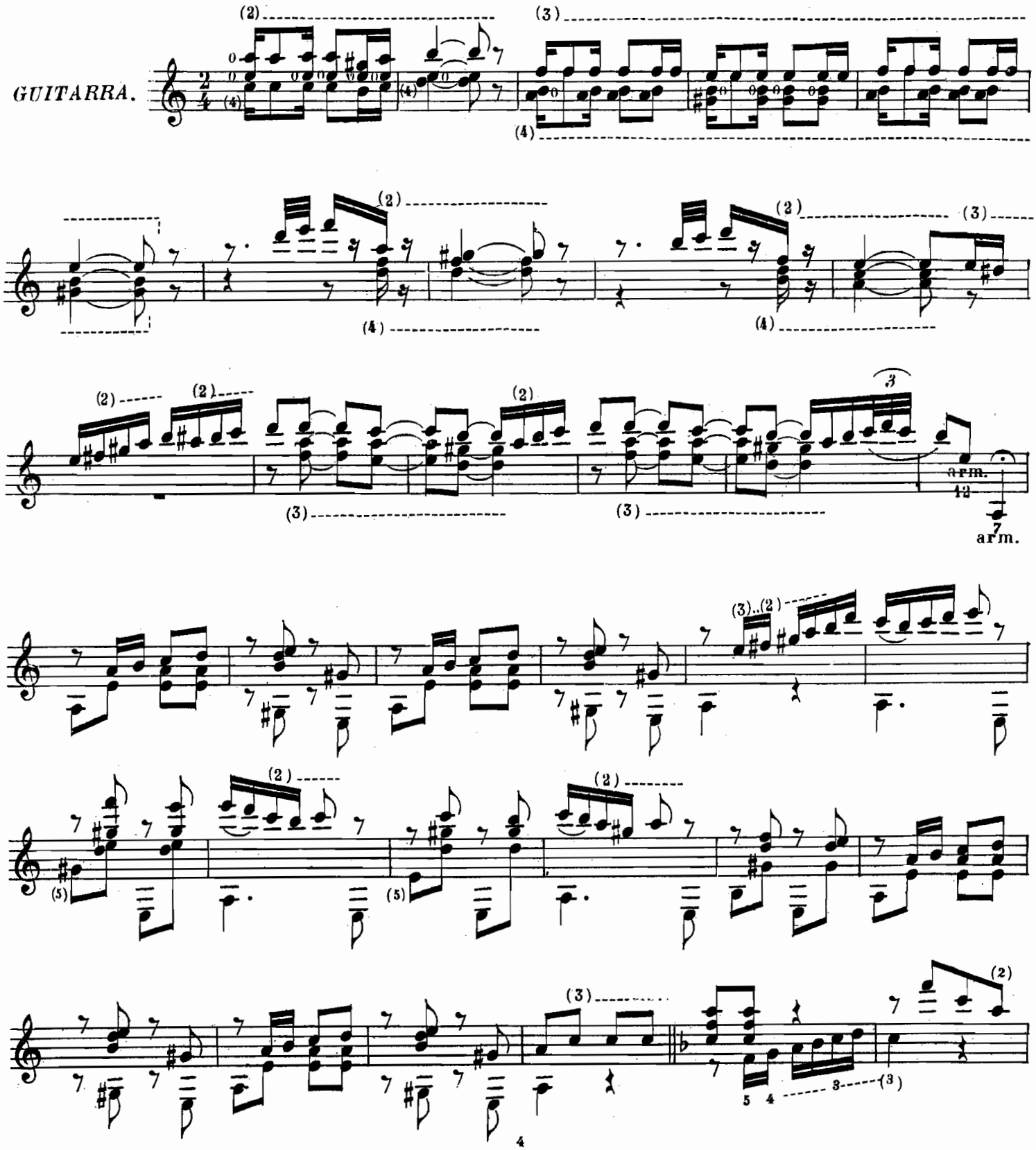


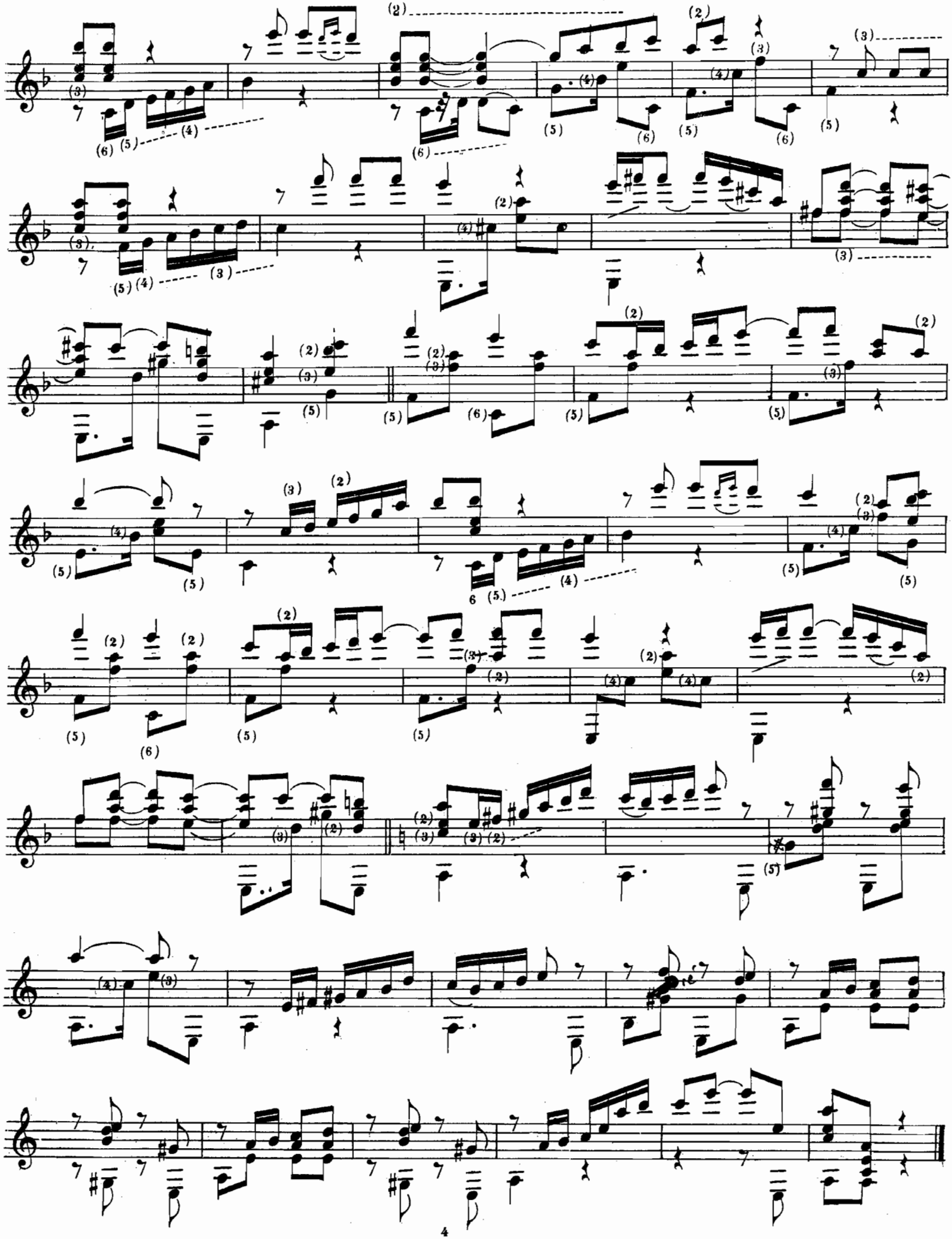
EL ANDALÚZ

TANGO CLASICO PARA GUITARRA

A mi estimado amigo D. MIGUEL VADELL. *JULIO S. SAGRERAS.*

GUITARRA.





A mi distinguido amigo
D. Raimundo Ross

LA NAPOLITANA

TARANTELLA

Para

GUITARRA

Por el

Maestro

JULIO S. SAGRERAS

Editado

Por

R. NUÑEZ Y CIA

Cuyo 1628

B.s A.s

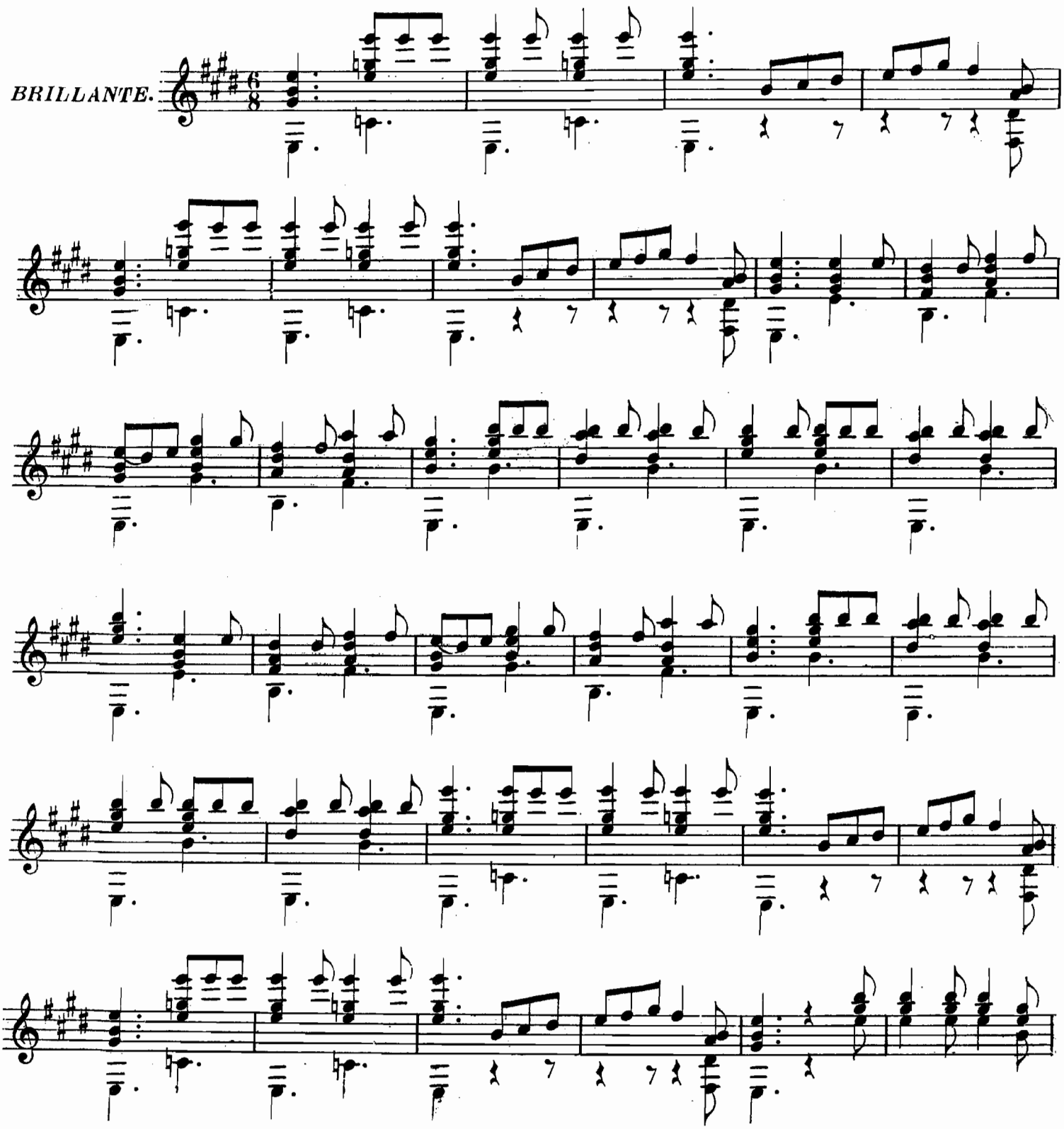
LA NAPOLITANA

TARANTELA PARA GUITARRA.

A mi distinguido amigo
D. RAIMUNDO ROSSI.

JULIO S. SAGRERAS.

BRILLANTE.



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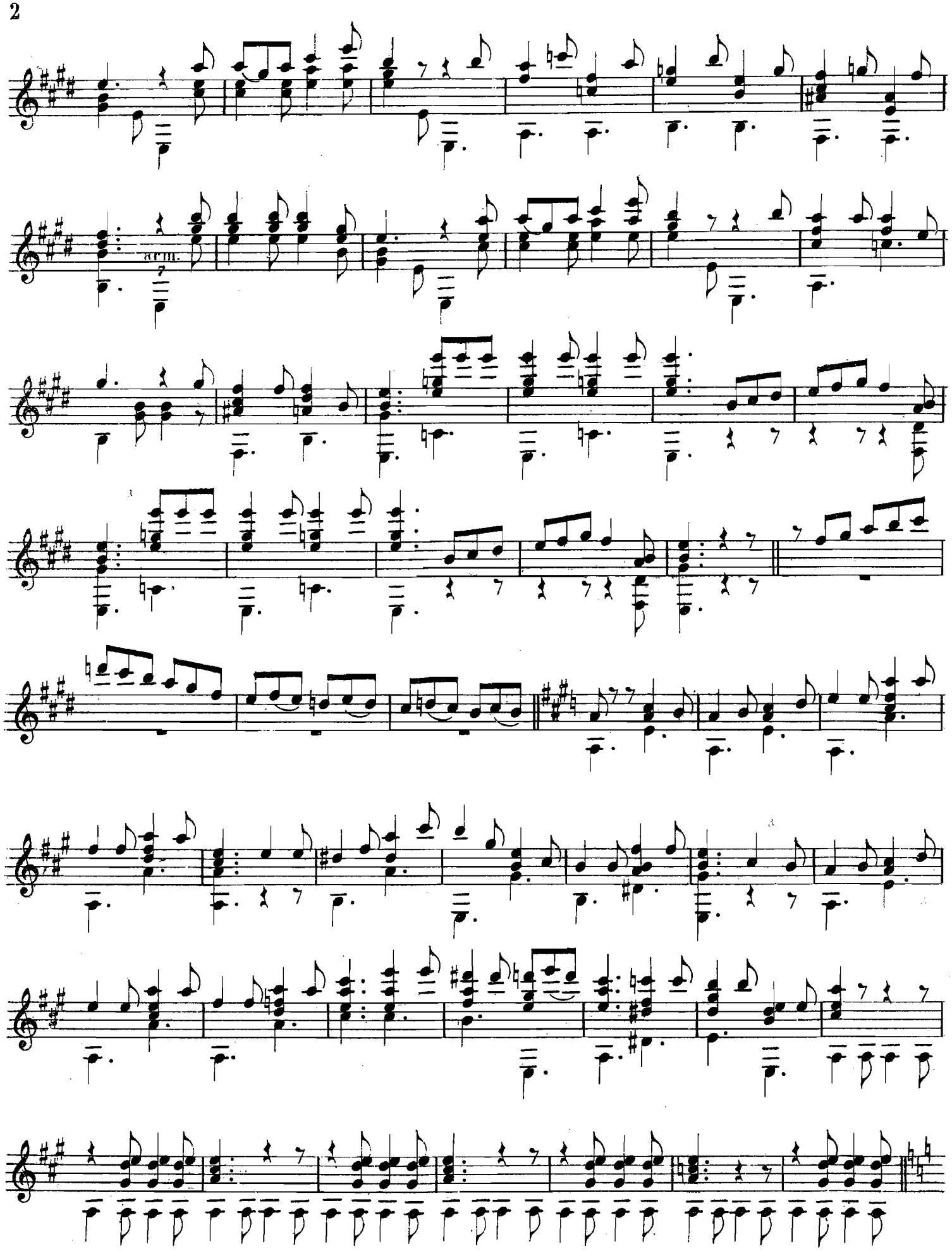
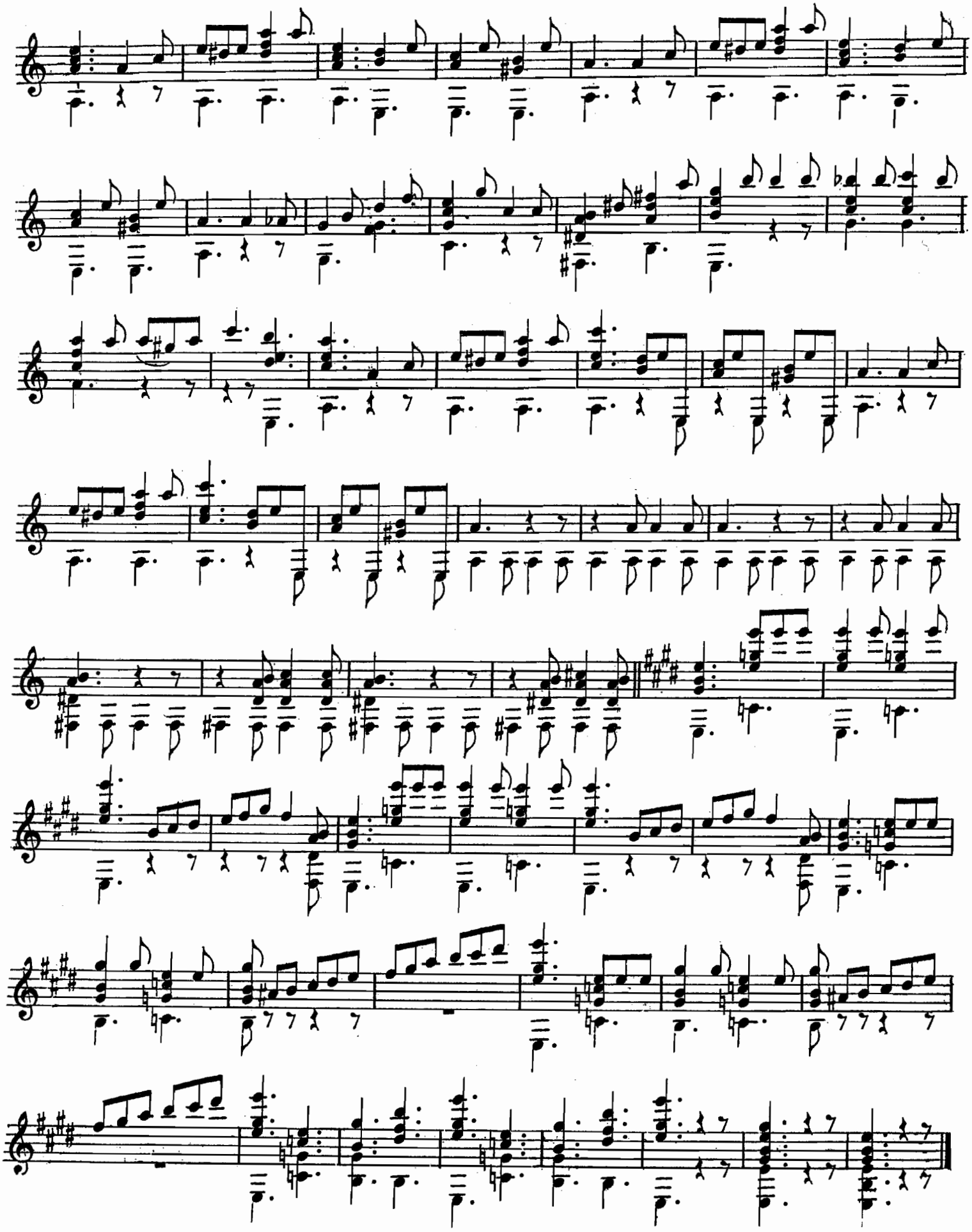




REMINISCENCIAS

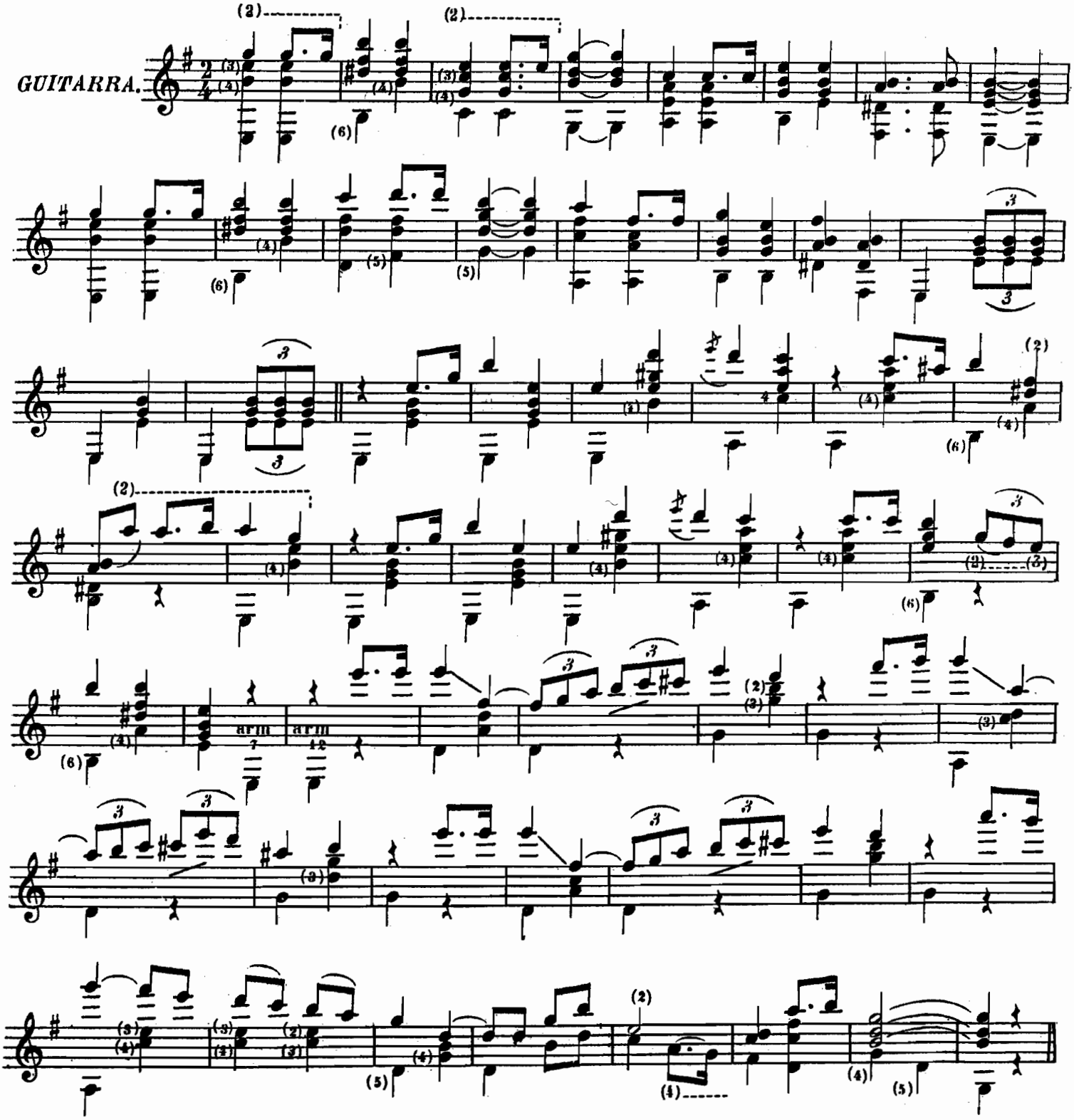
NOCTURNO

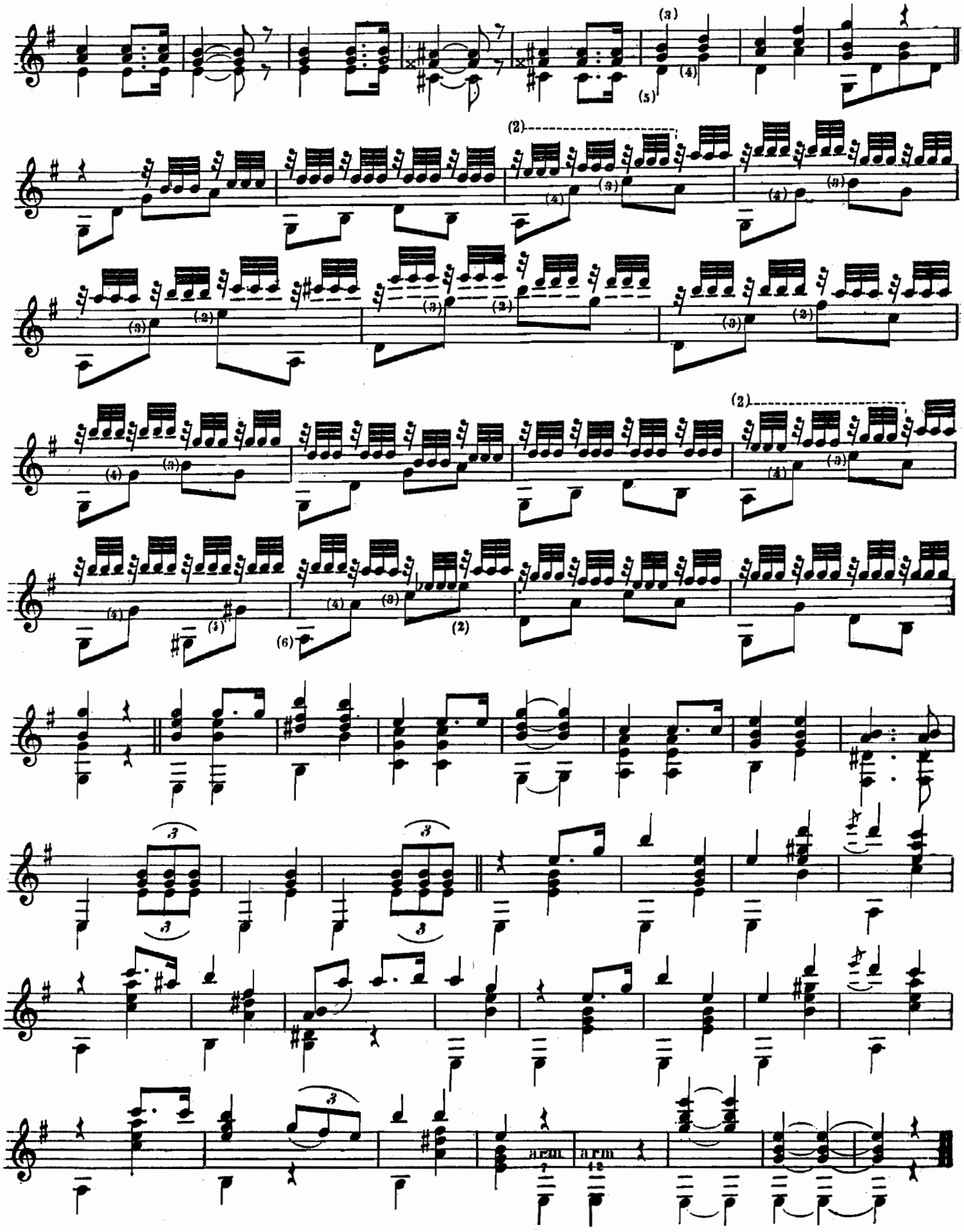
A mi querido amigo *SALVADOR FORNIELES.*

JULIO S. SAGRERAS

And.te maestoso.

GUITARRA.





LA GIOCONDA

Danza de las horas

Para

GUITTARRA

Por el

Maestro

JULIO S. SAGRERAS

Editado

Por

R. NUÑEZ y Cia

Cuyo 1628

B.s A.s

Propiedad del Editor

100

Op 37.

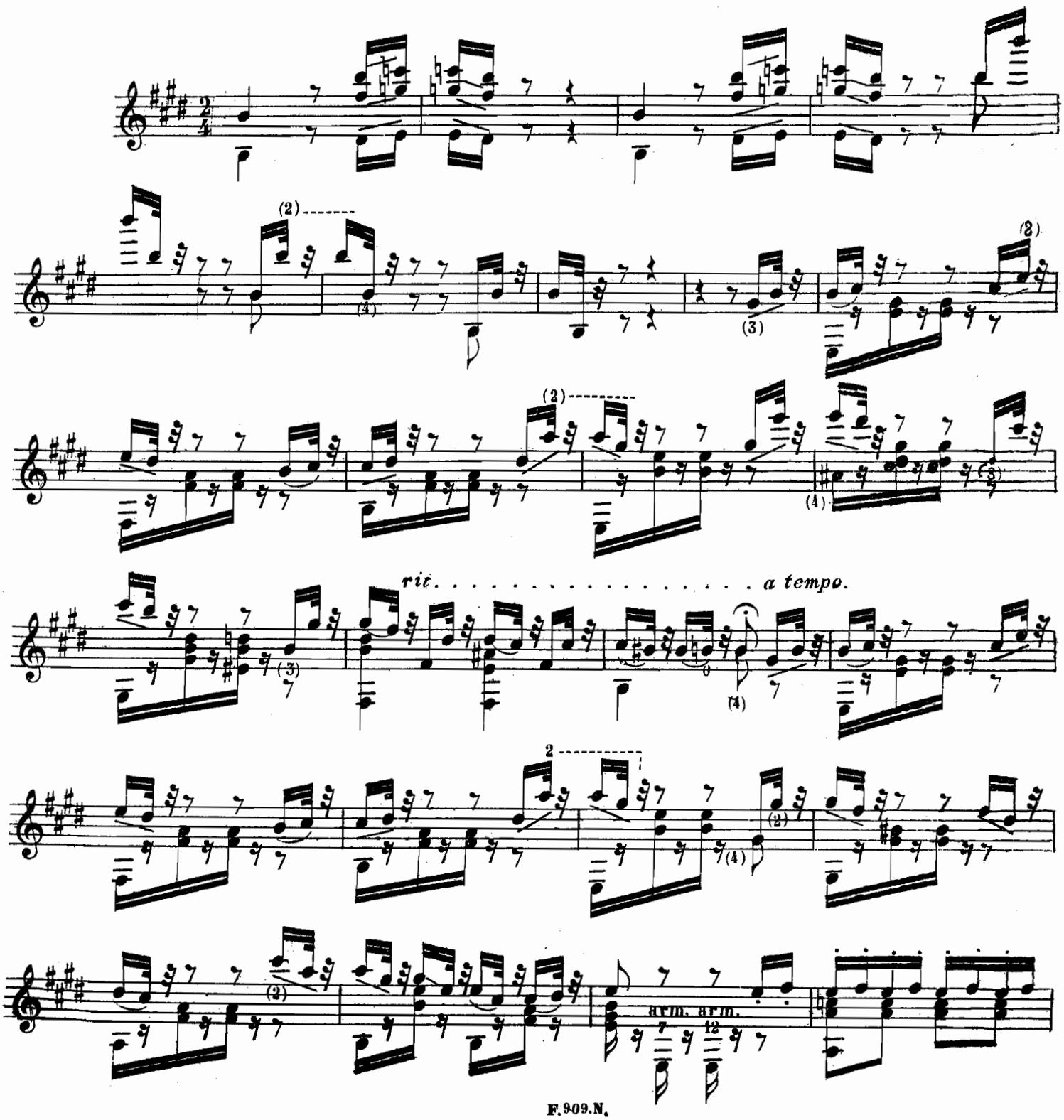
LA GIOCONDA

DANZA DE LAS HORAS

ARREGLADA PARA GUITARRA

POR

JULIO S. SACRERAS.



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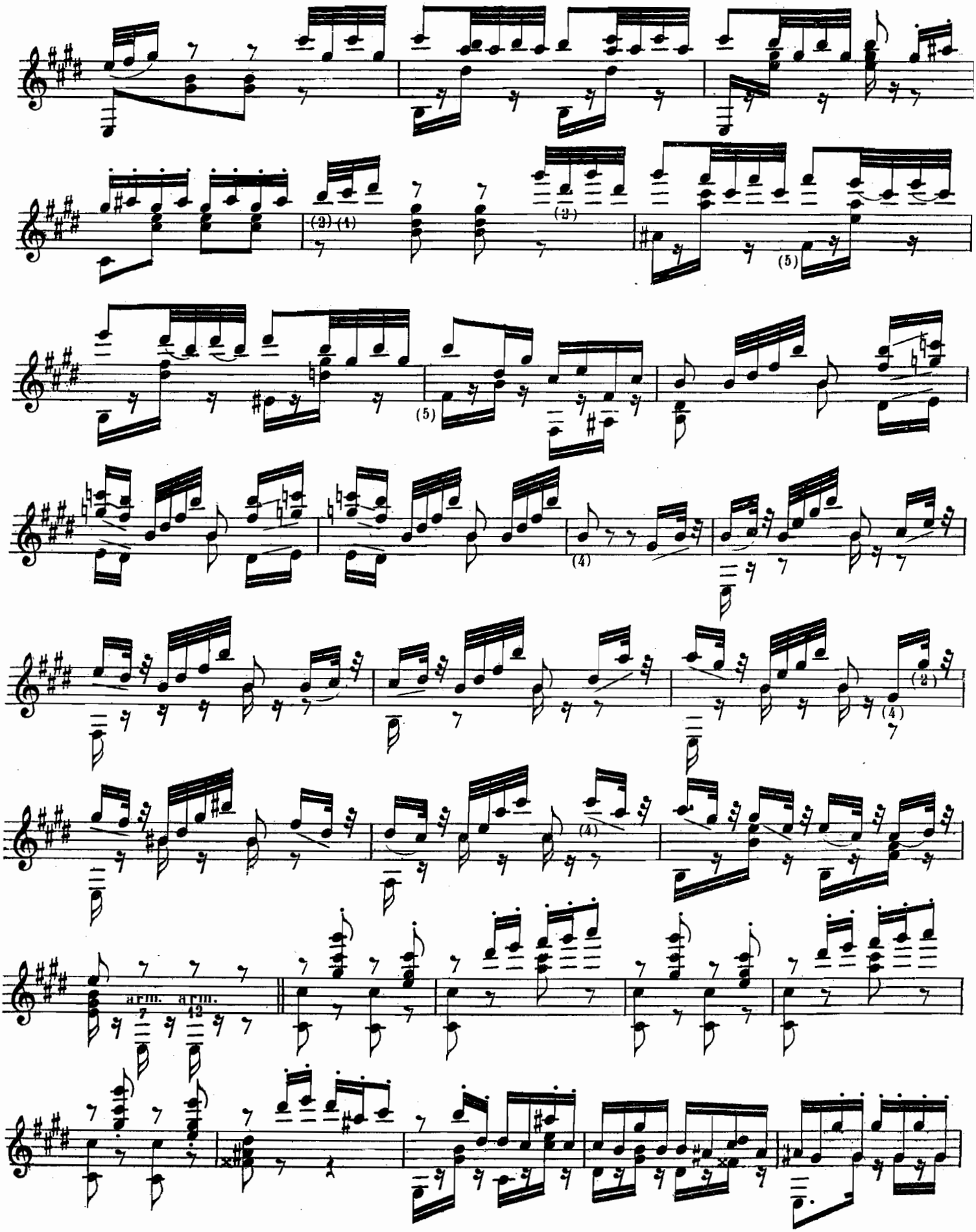

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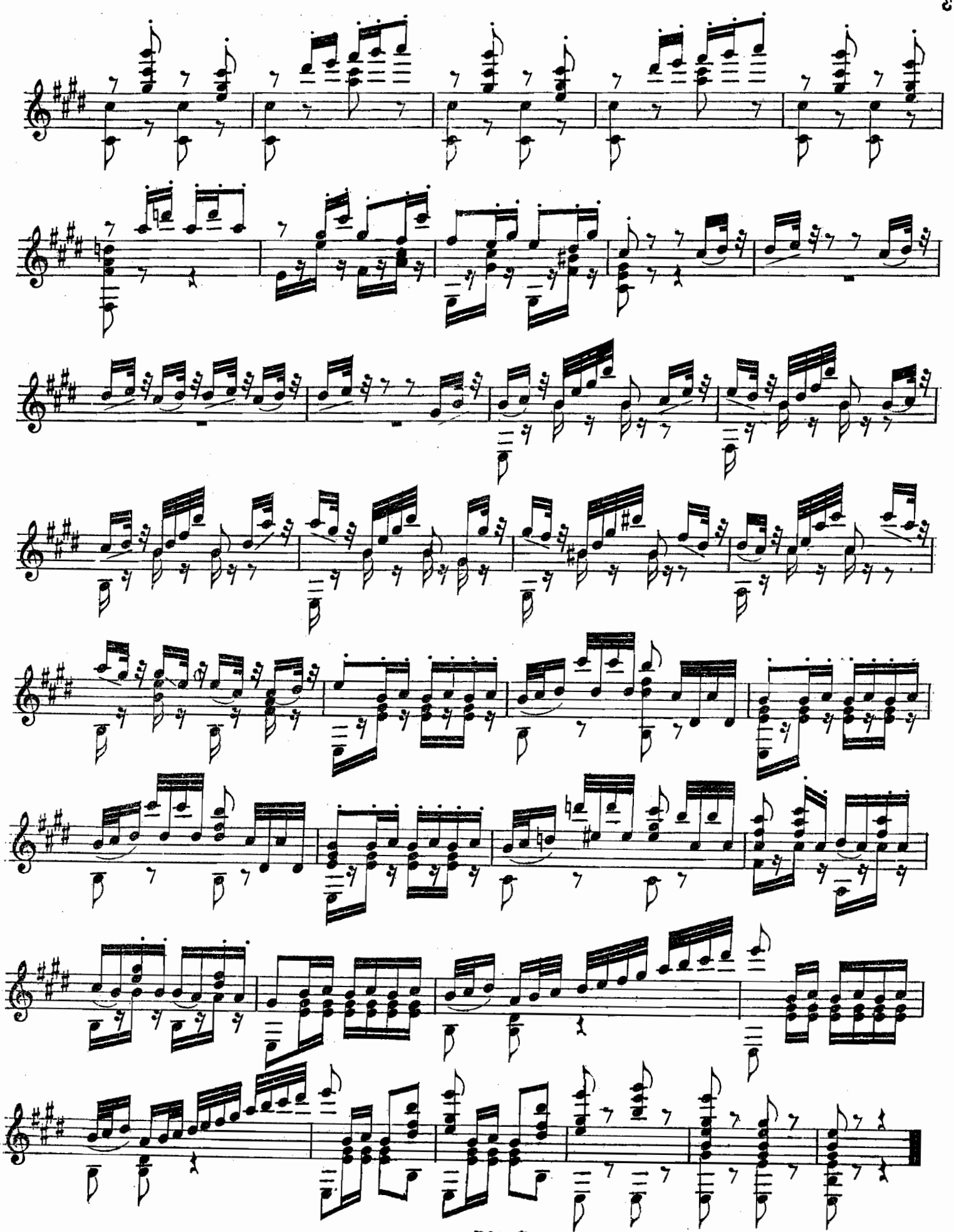


LA ESPIRITUAL

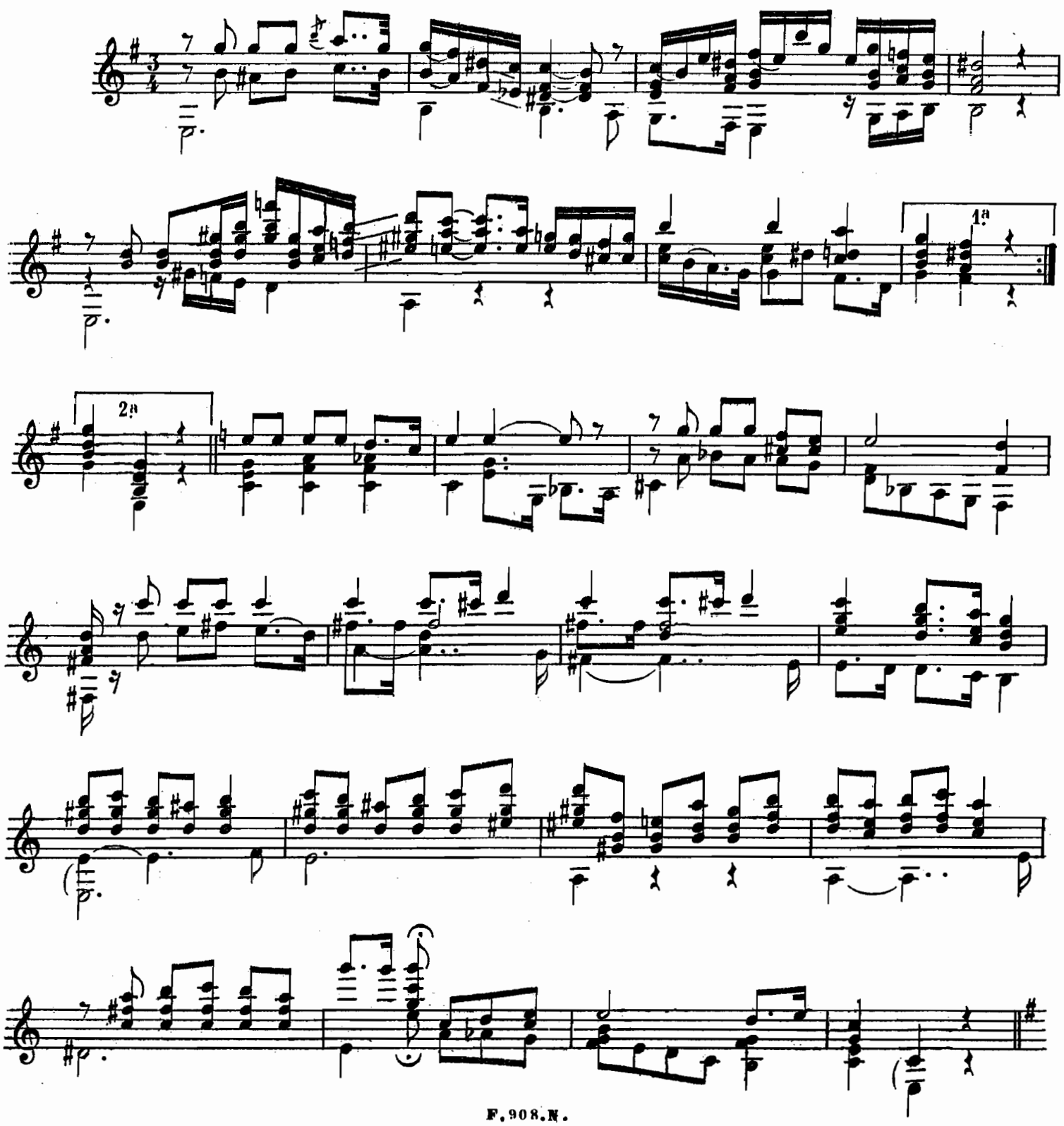
ROMANZA SIN PALABRAS

PARA GUITARRA.

Al distinguido aficionado

Dr MARTIN RUIZ MORENO.

JULIO S. SAGRERAS.



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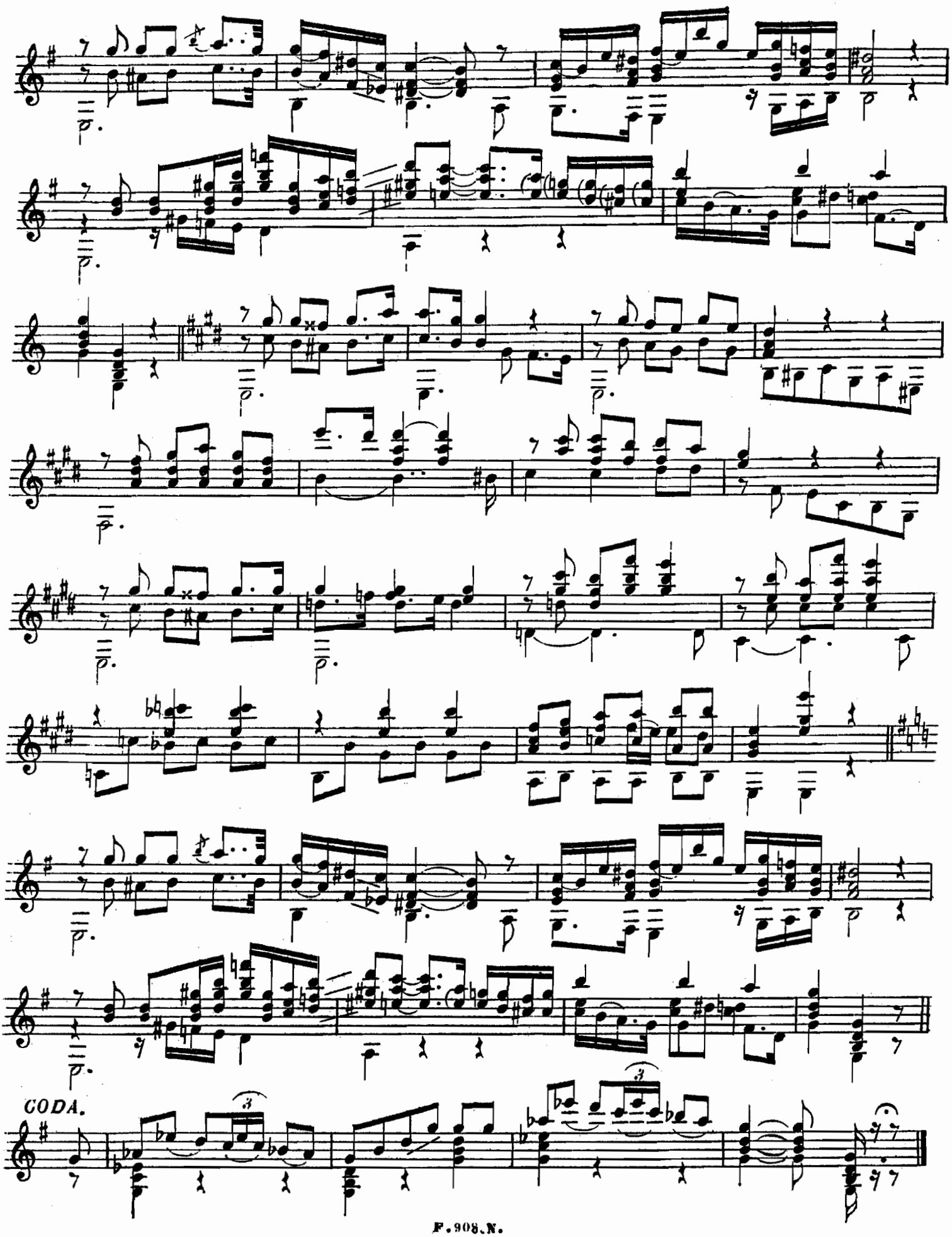
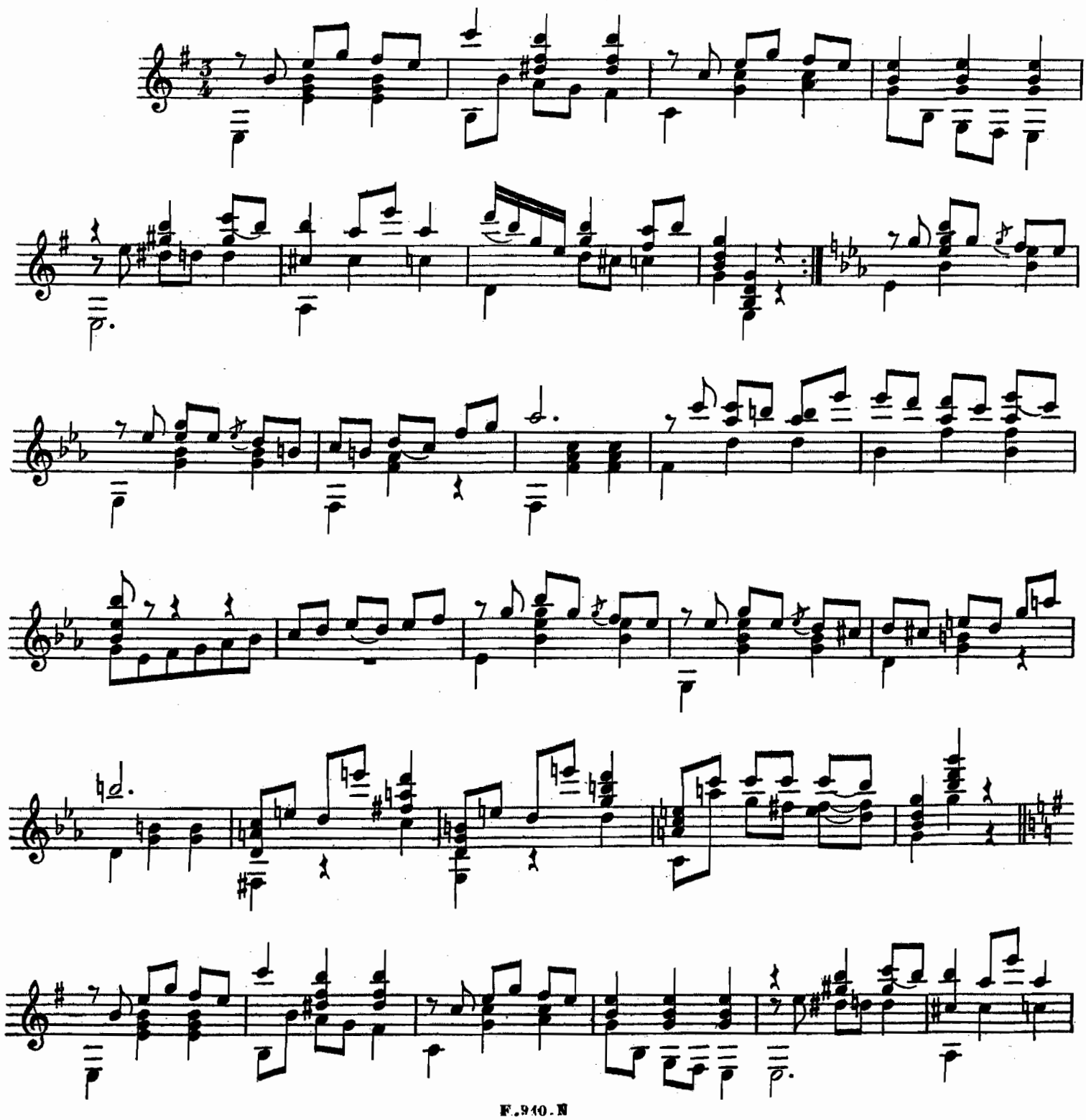

CODA.

ELISA

MAZURKA PARA GUITARRA.

Al distinguido aficionàdo
Don ANTONIO BACHINI.

por
JULIO S. SAGRERAS.



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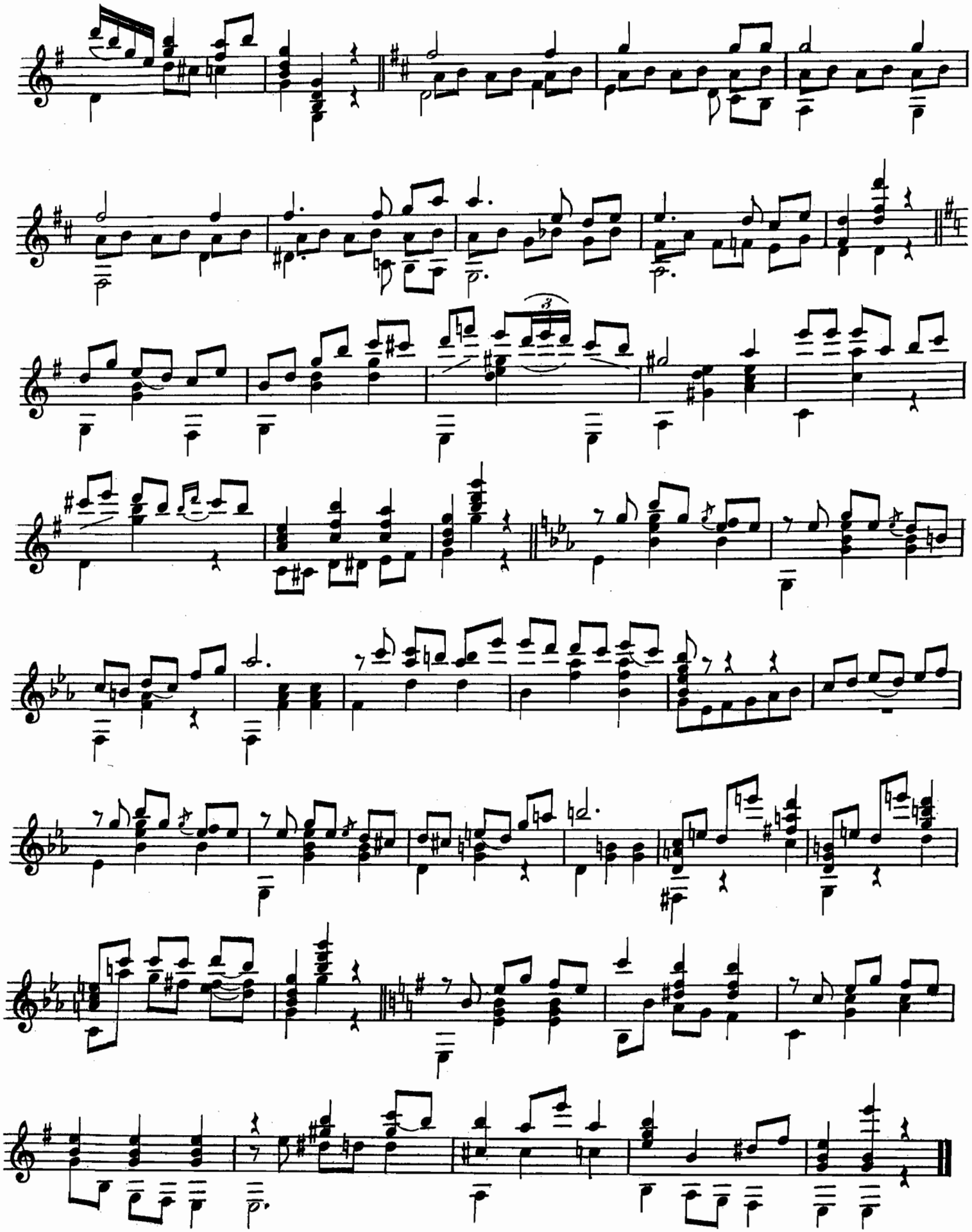
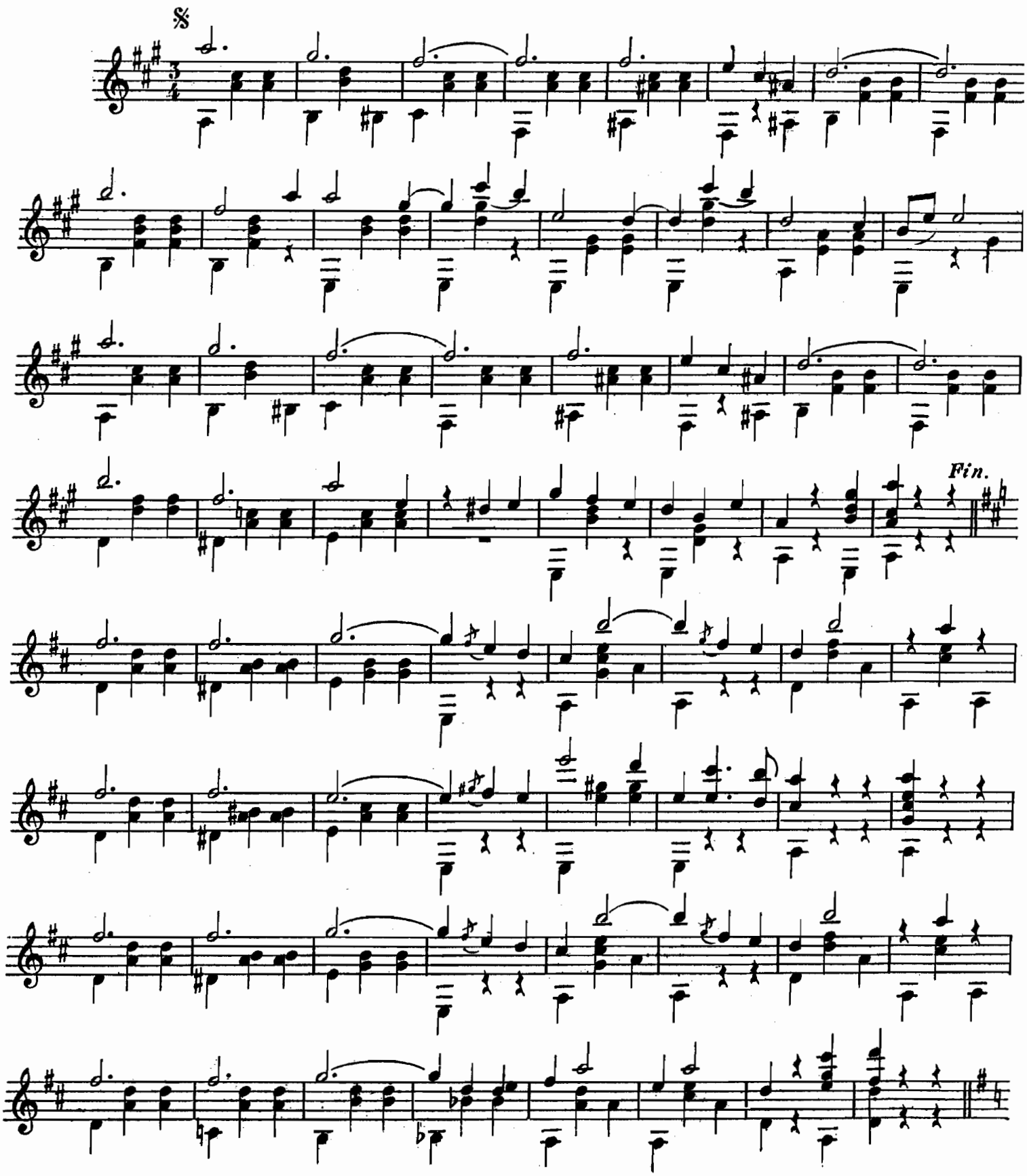


EL MELODIOSO

VALS PARA GUITARRA.

A mi querido sobrino JULIO CRONFORD.

JULIO S. SAGRERAS.



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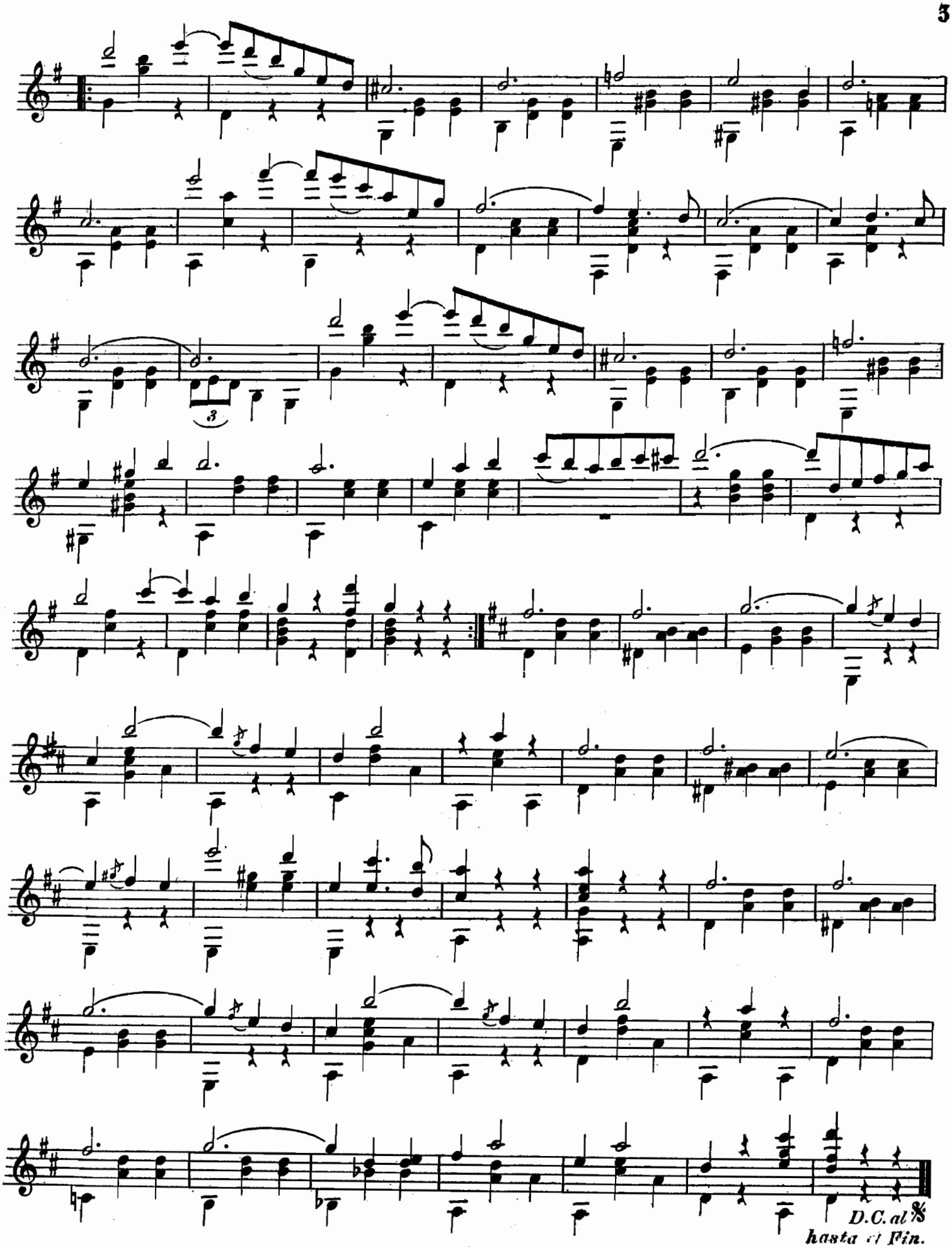


F. 349. N

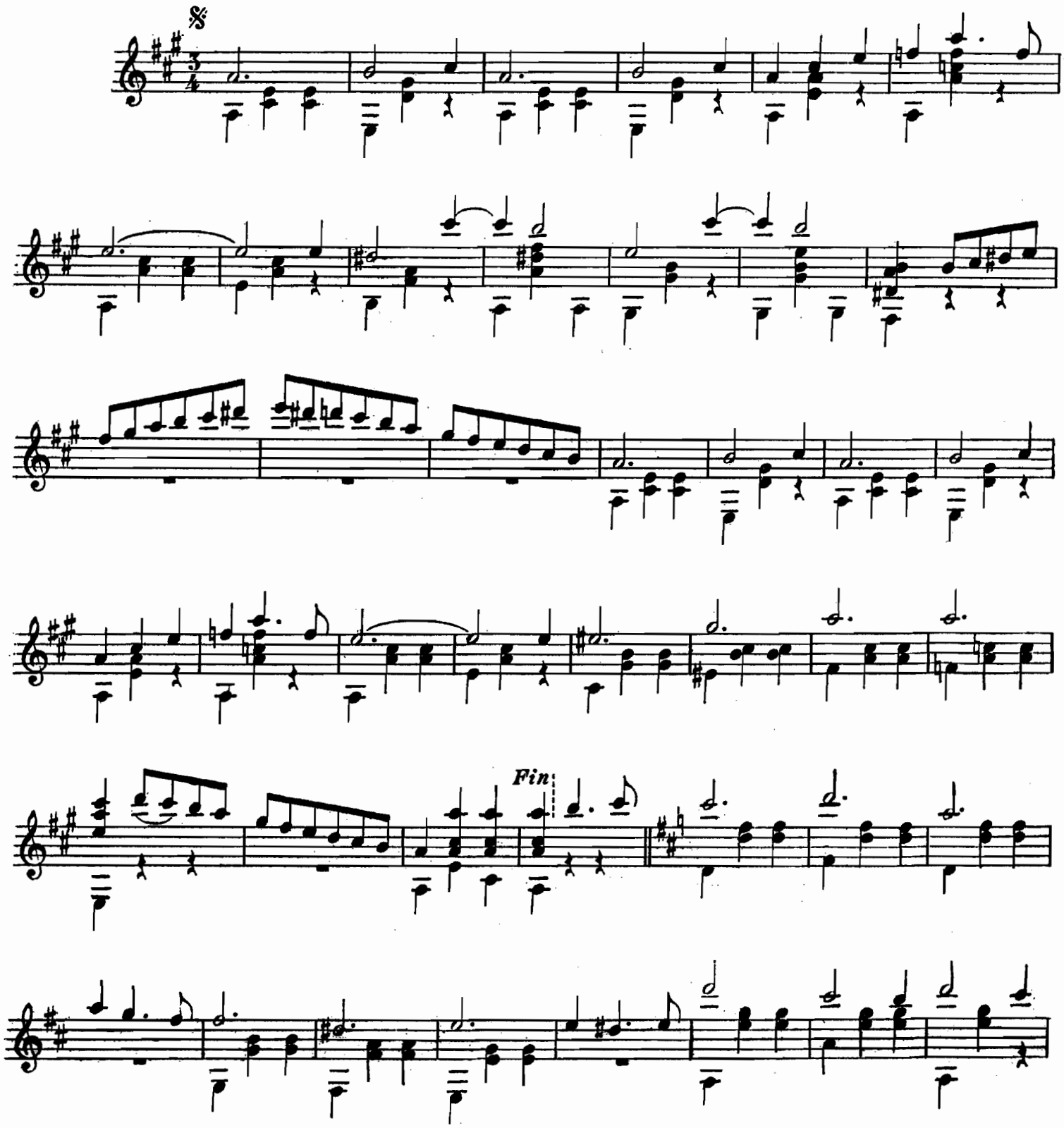
FILIGRANA

VALS

PARA GUITARRA

A mi discípula Sta MARIANA C. JONES.

JULIO S. SAGRERAS.



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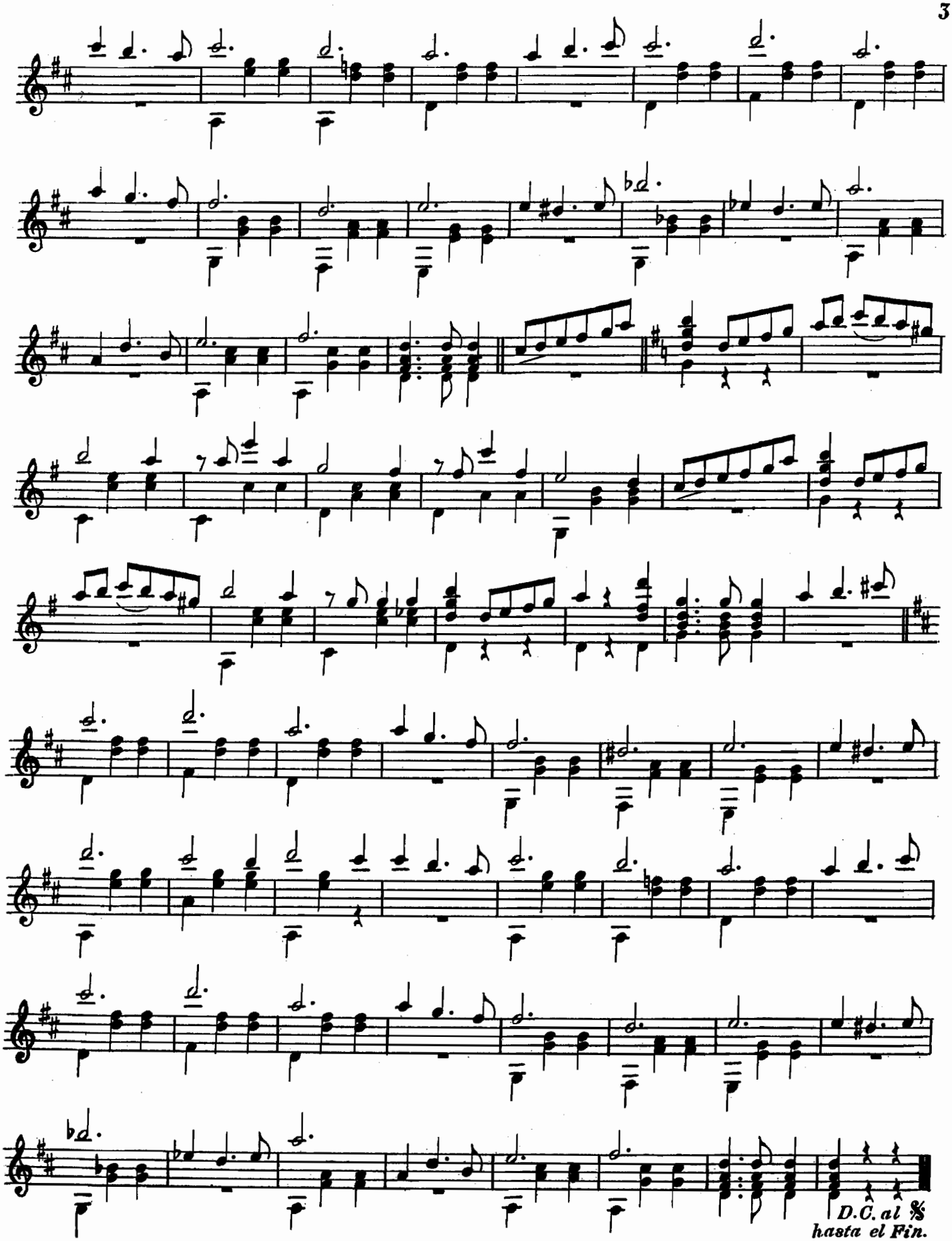

D.C. al %
hasta el Fin.

SONATINA

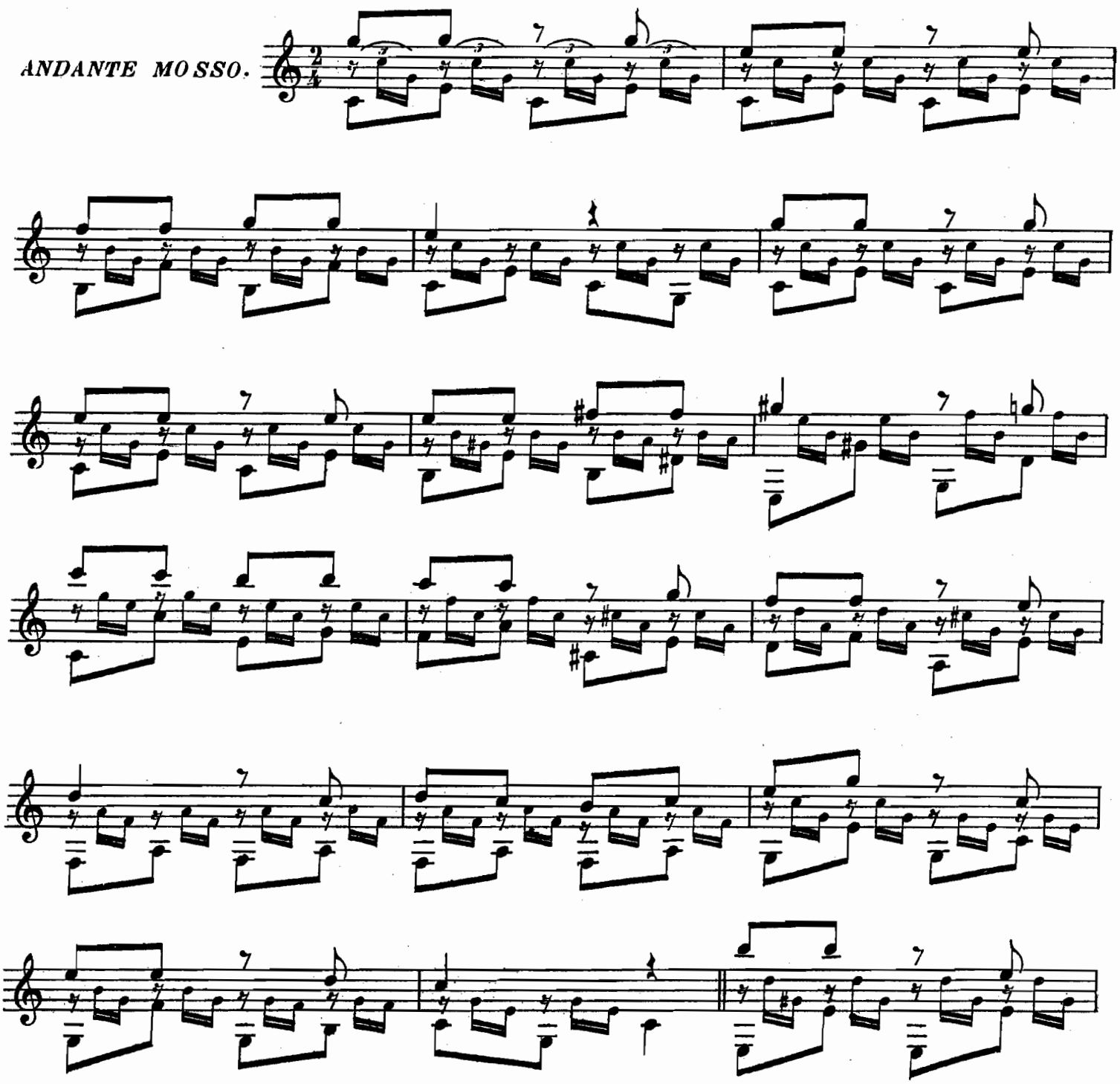
ESTUDIO Nº 5.

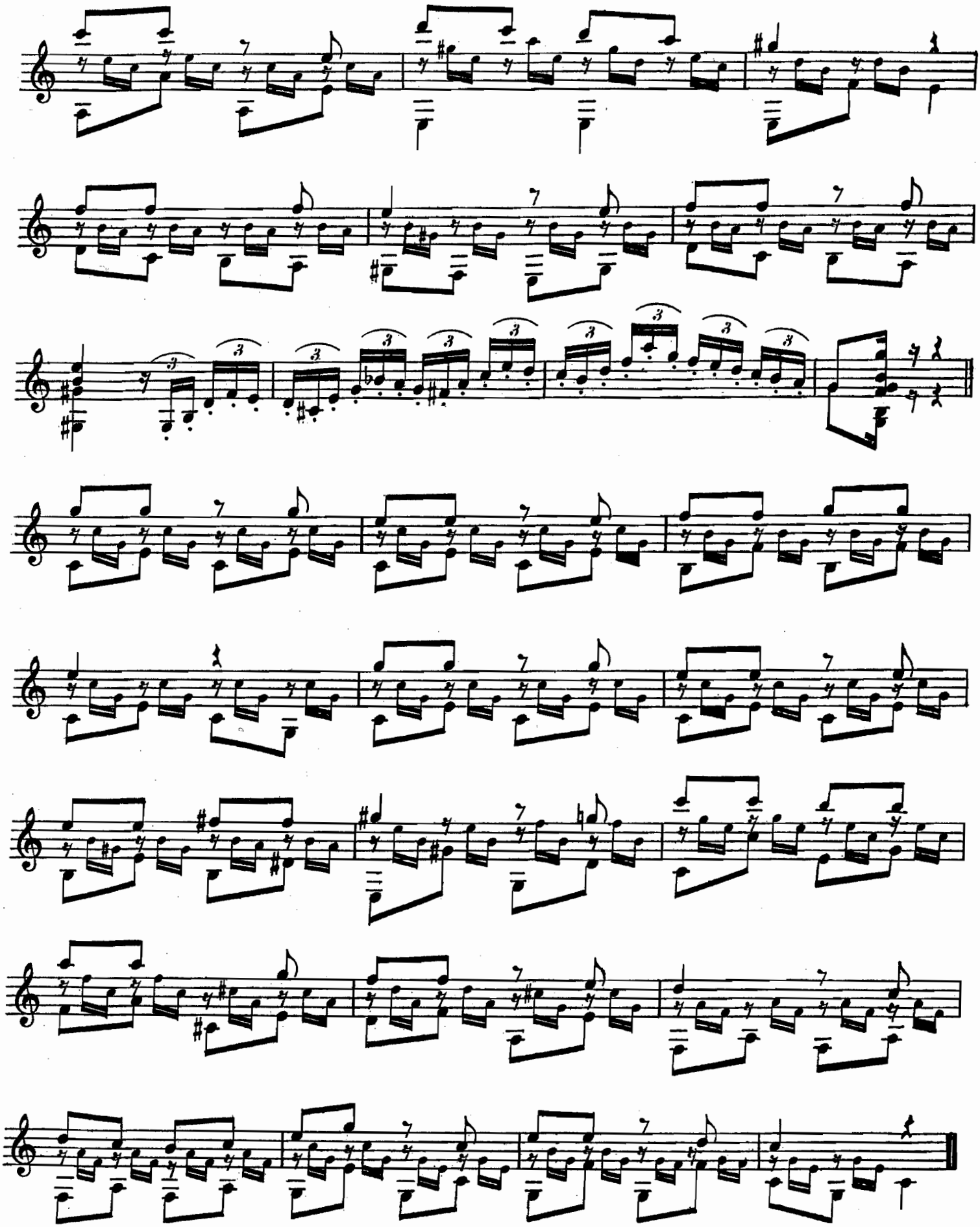
PARA GUITARRA.

A mi estimado amigo y colega
D. JUAN VALLER.

JULIO S. SAGRERAS.

ANDANTE MOSSO.





SONATINA

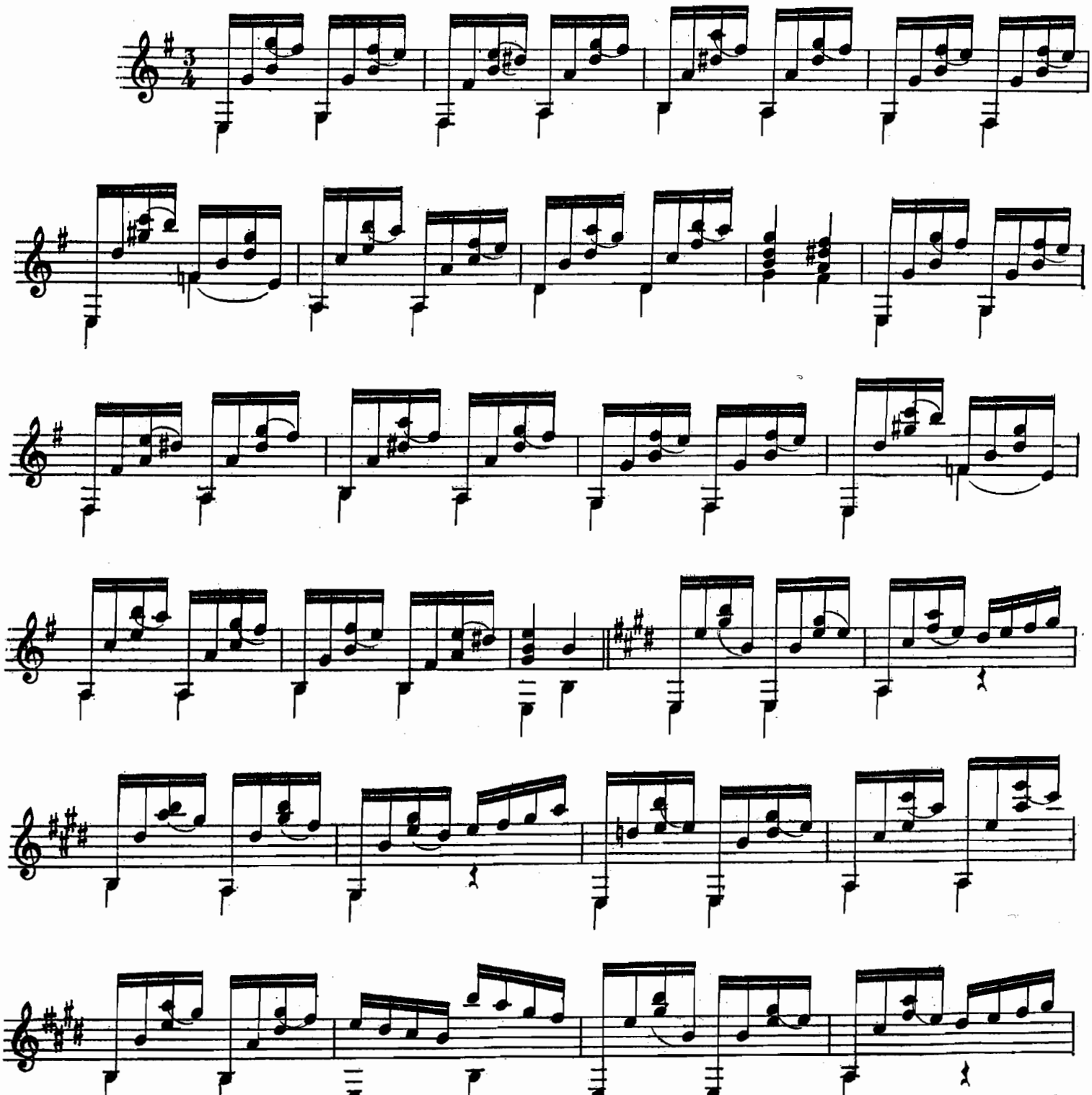
ESTUDIO Nº 6.

PARA GUITARRA.

A mi querido hermano PEDRO.

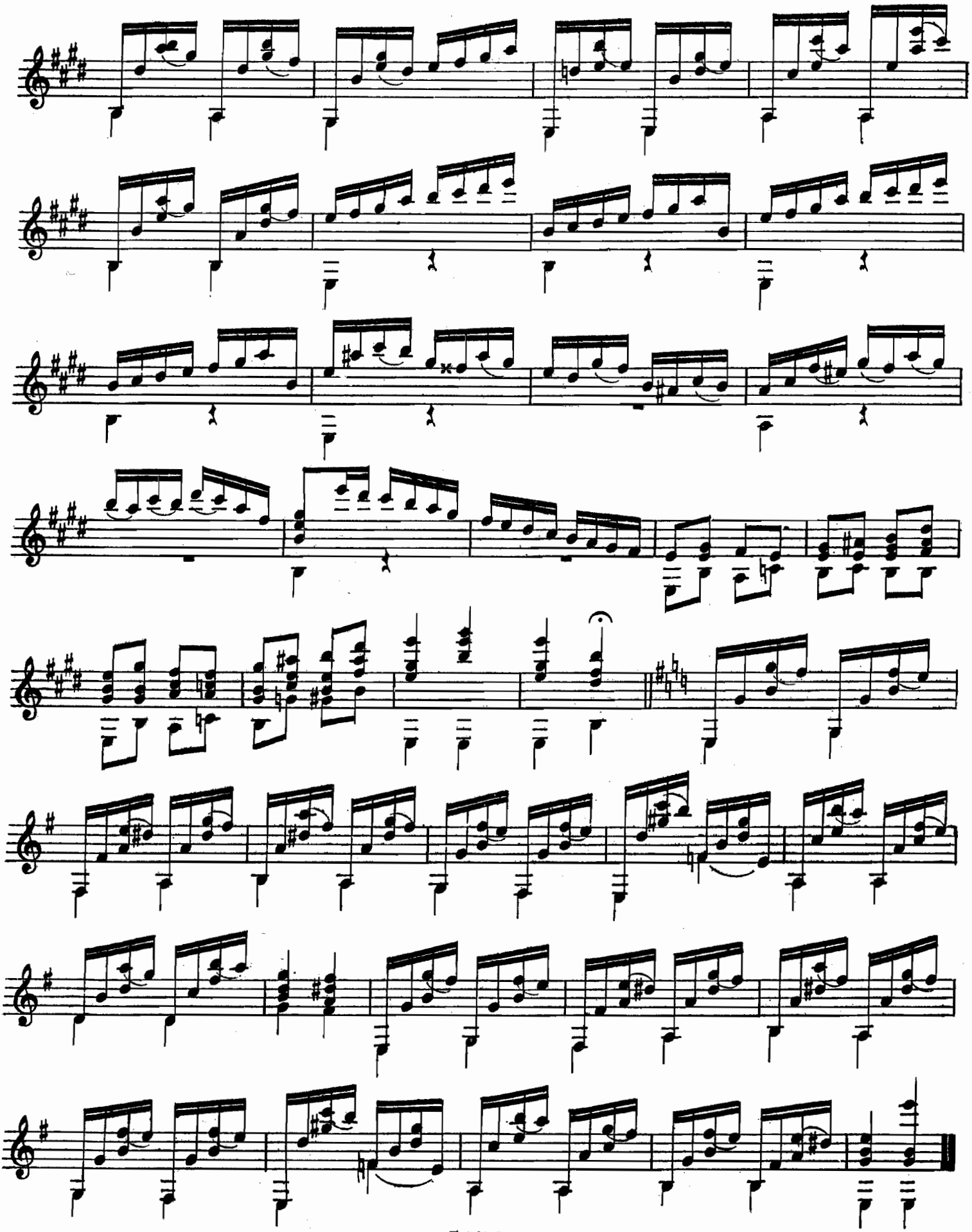
JULIO S. SAGRERAS

Andante cómodo.



Nota. Téngase cuidado en la ejecucion de este estudio, de que la última nota de cada grupo, que es la que resulta del ligado, suene tan fuerte como las otras tres.

F.913.N.



SONATINA

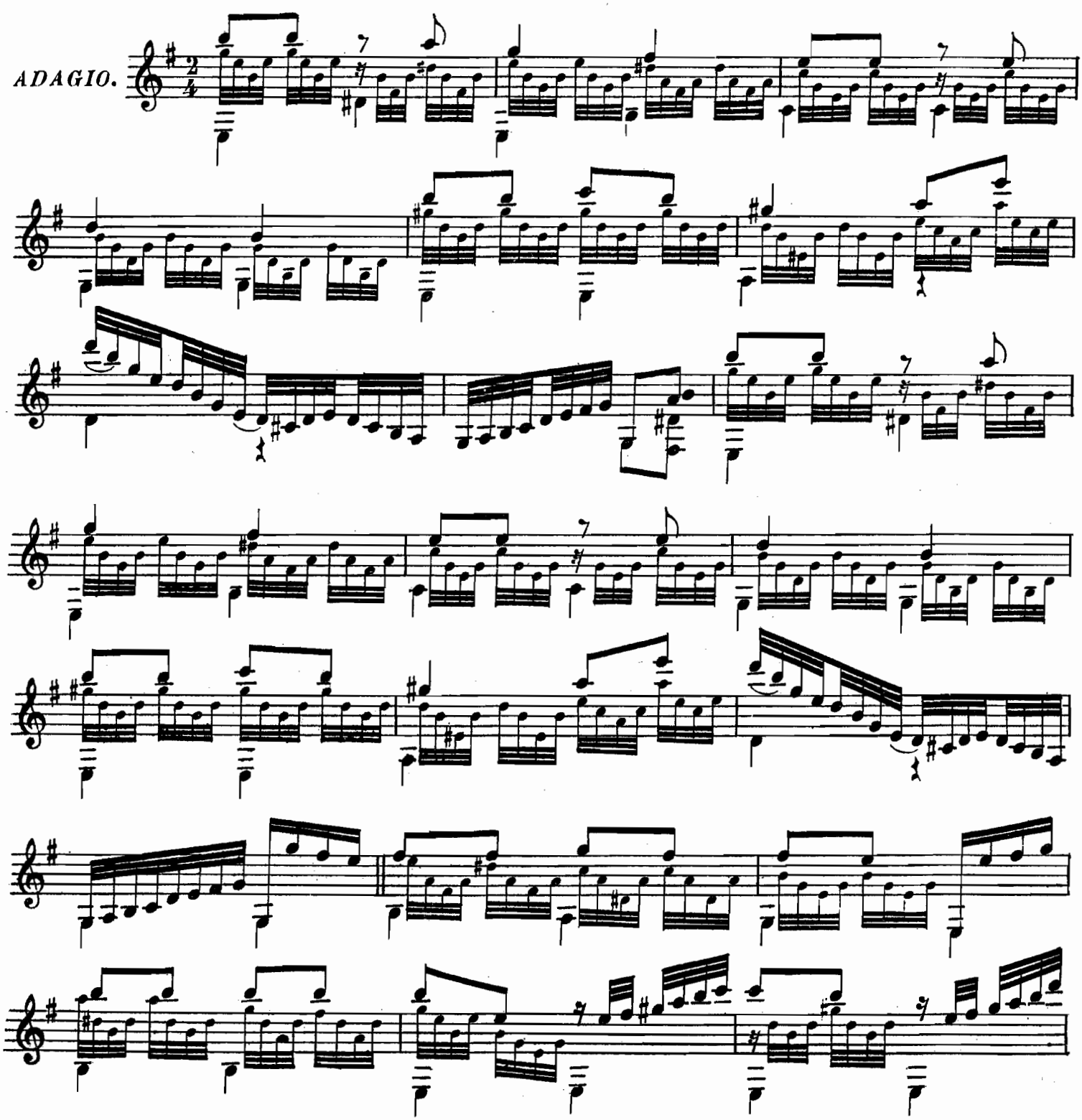
ESTUDIO Nº7.

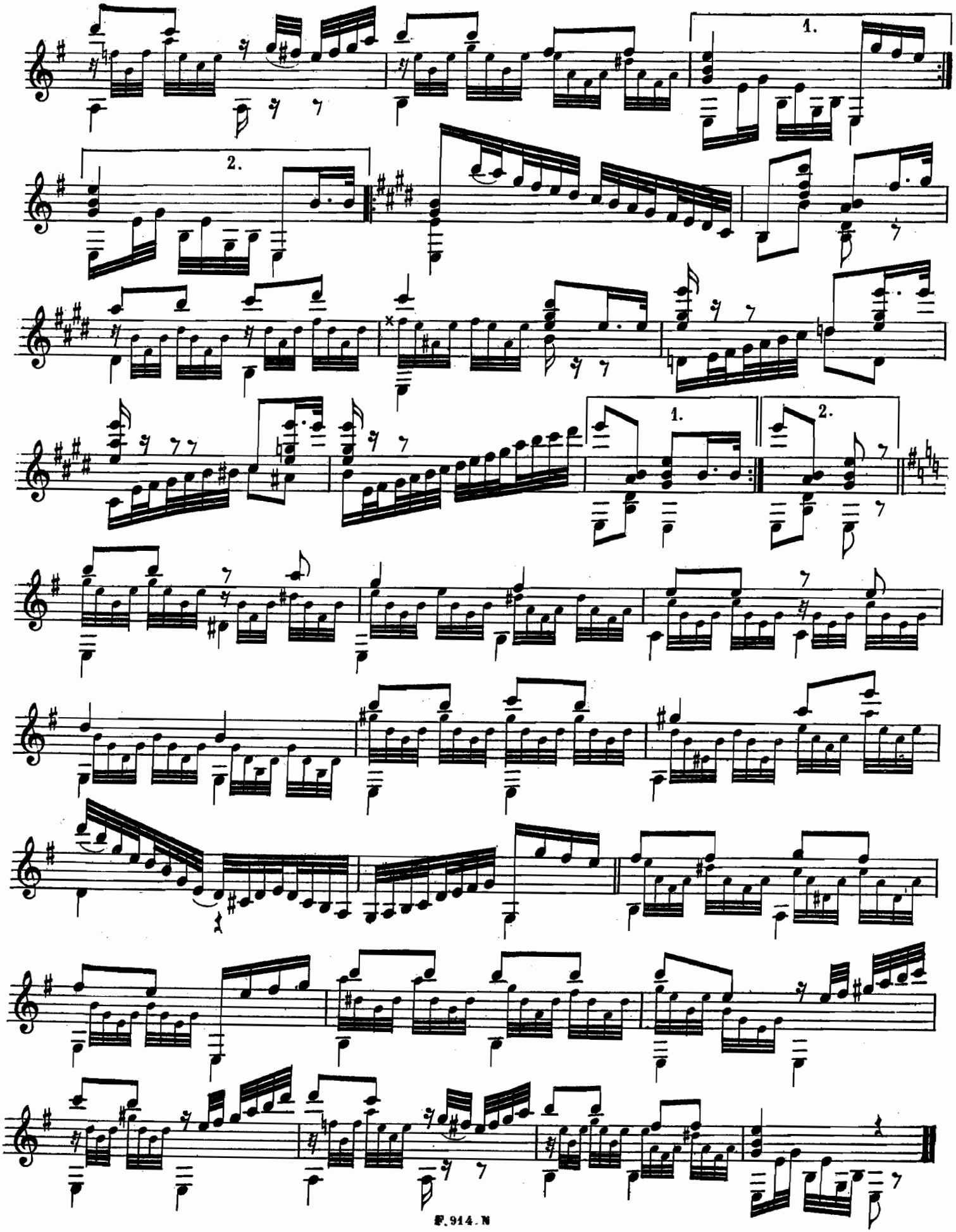
PARA GUITARRA.

A mi estimado amigo EMILIO BÒ.

JULIO S. SAGRERAS.

ADAGIO.





F.914.N

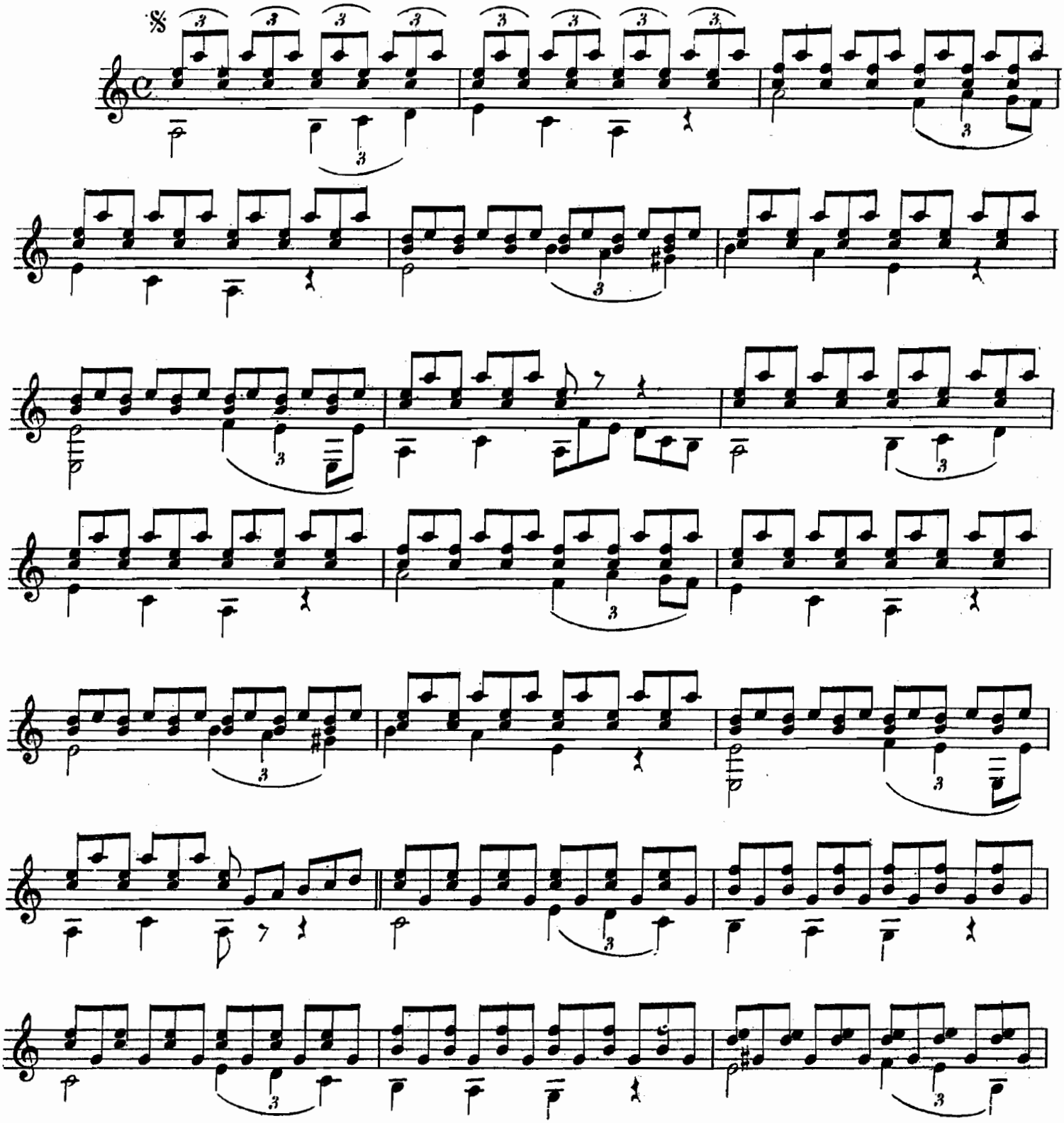
SONATINA

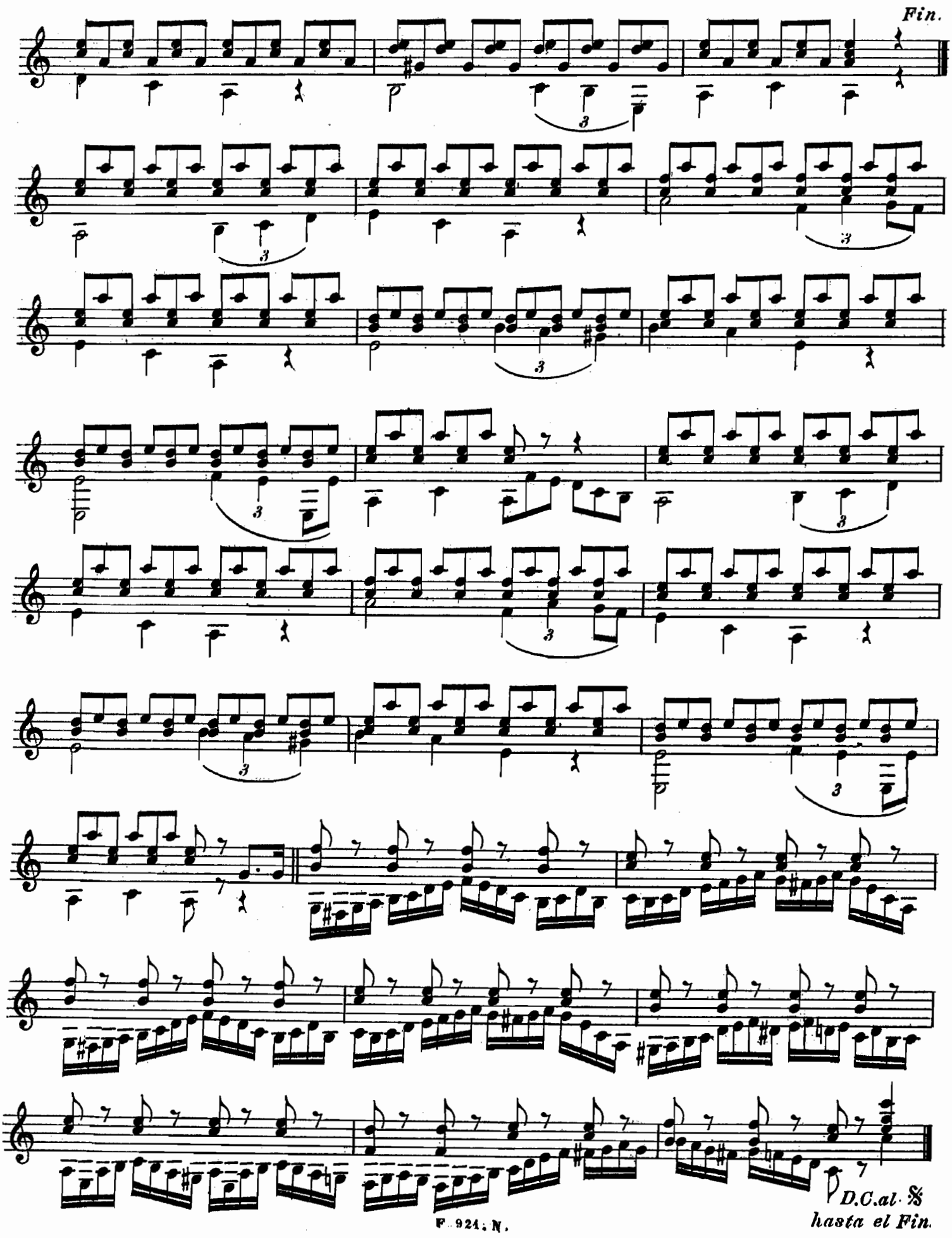
ESTUDIO Nº 8.

PARA GUITARRA.

A mi estimado Amigo y colega
TANCREDO VADELL.

JULIO S. SAGRERAS.





F. 921. N.

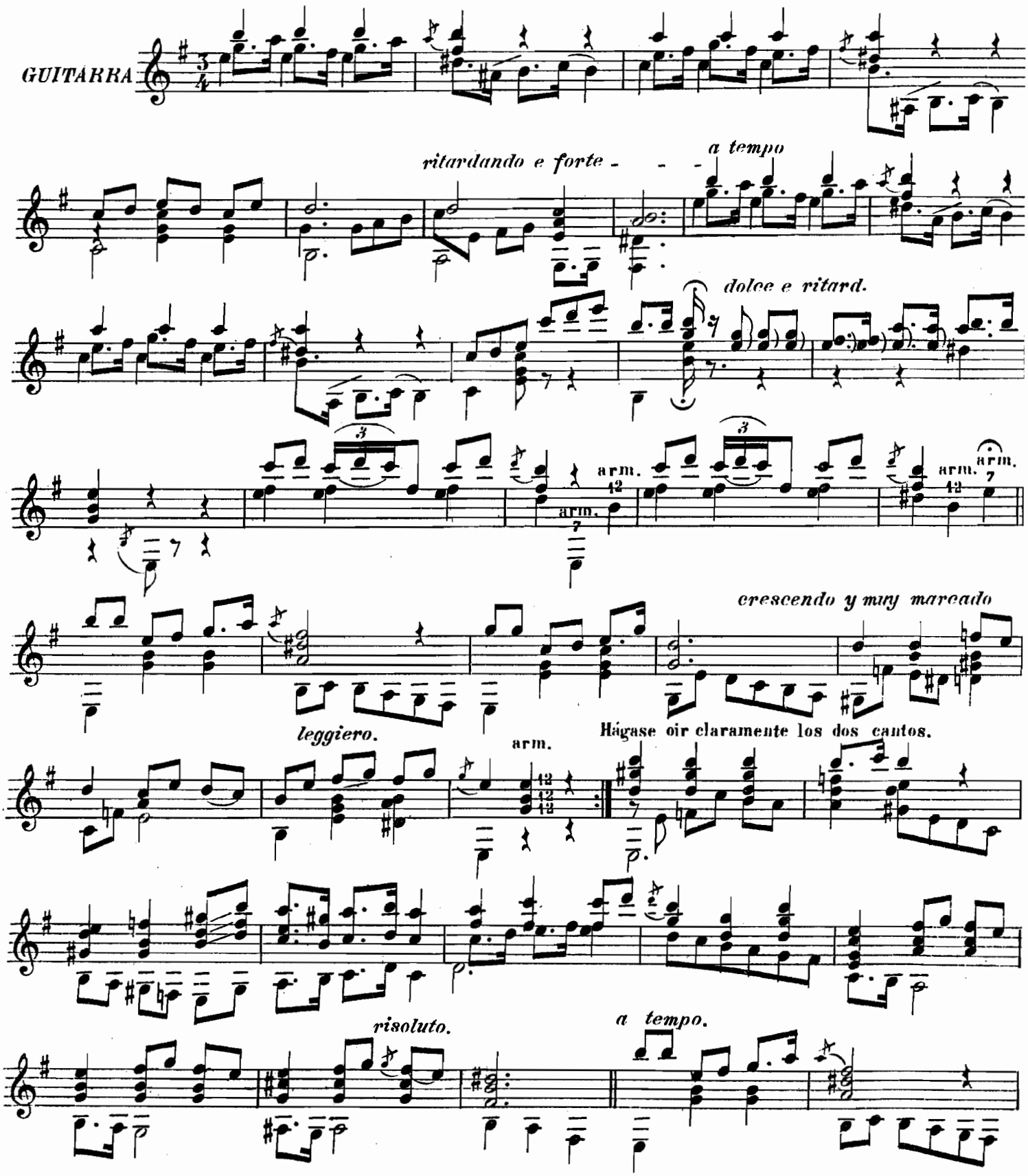
LA IDEAL

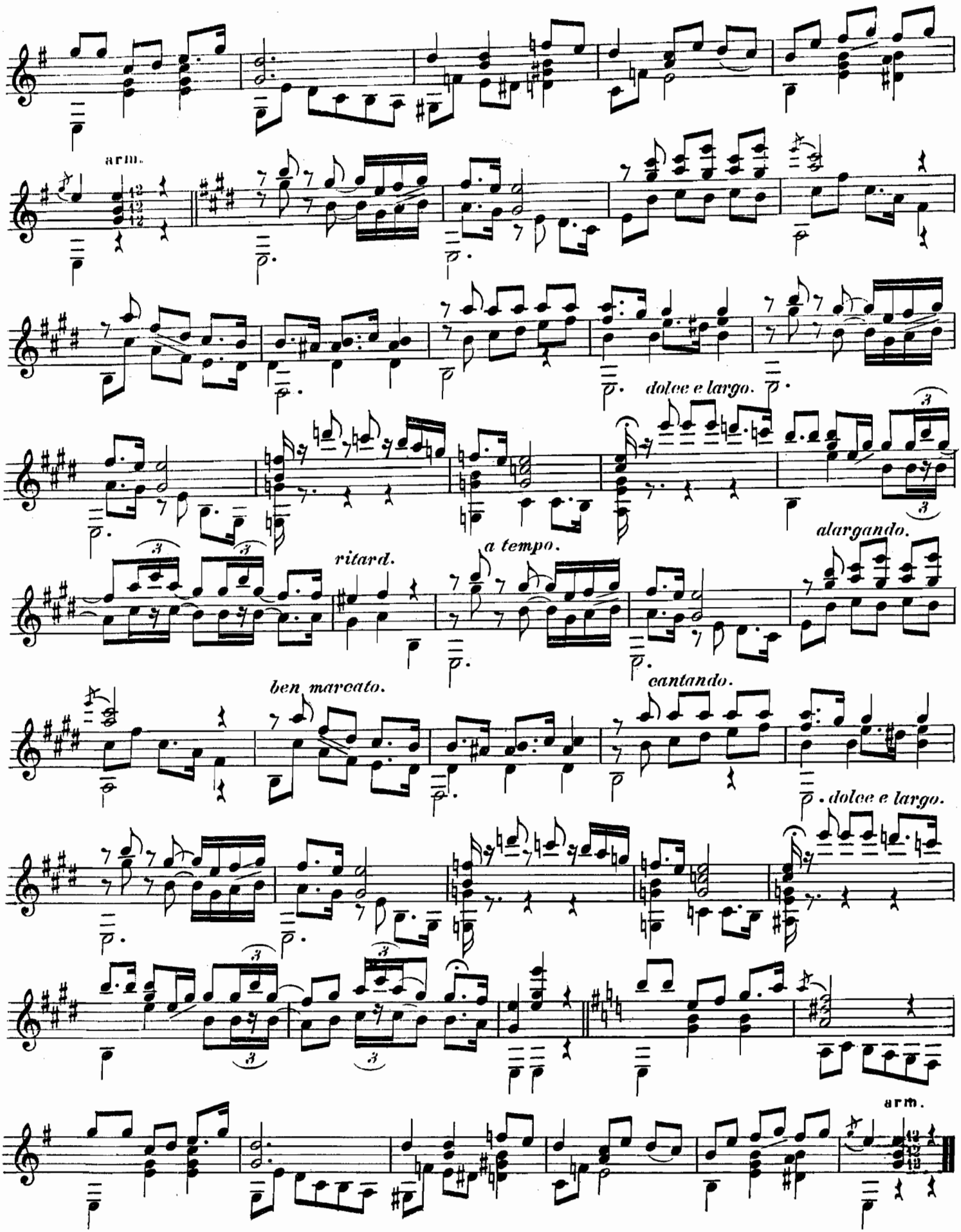
ROMANZA SIN PALABRAS

Nº 2.

A MI QUERIDO PADRE.

JULIO S. SAGRERAS




arm.
dolce e largo.
ritard.
a tempo.
alargando.
ben marcato.
cantando.
dolce e largo.
arm.

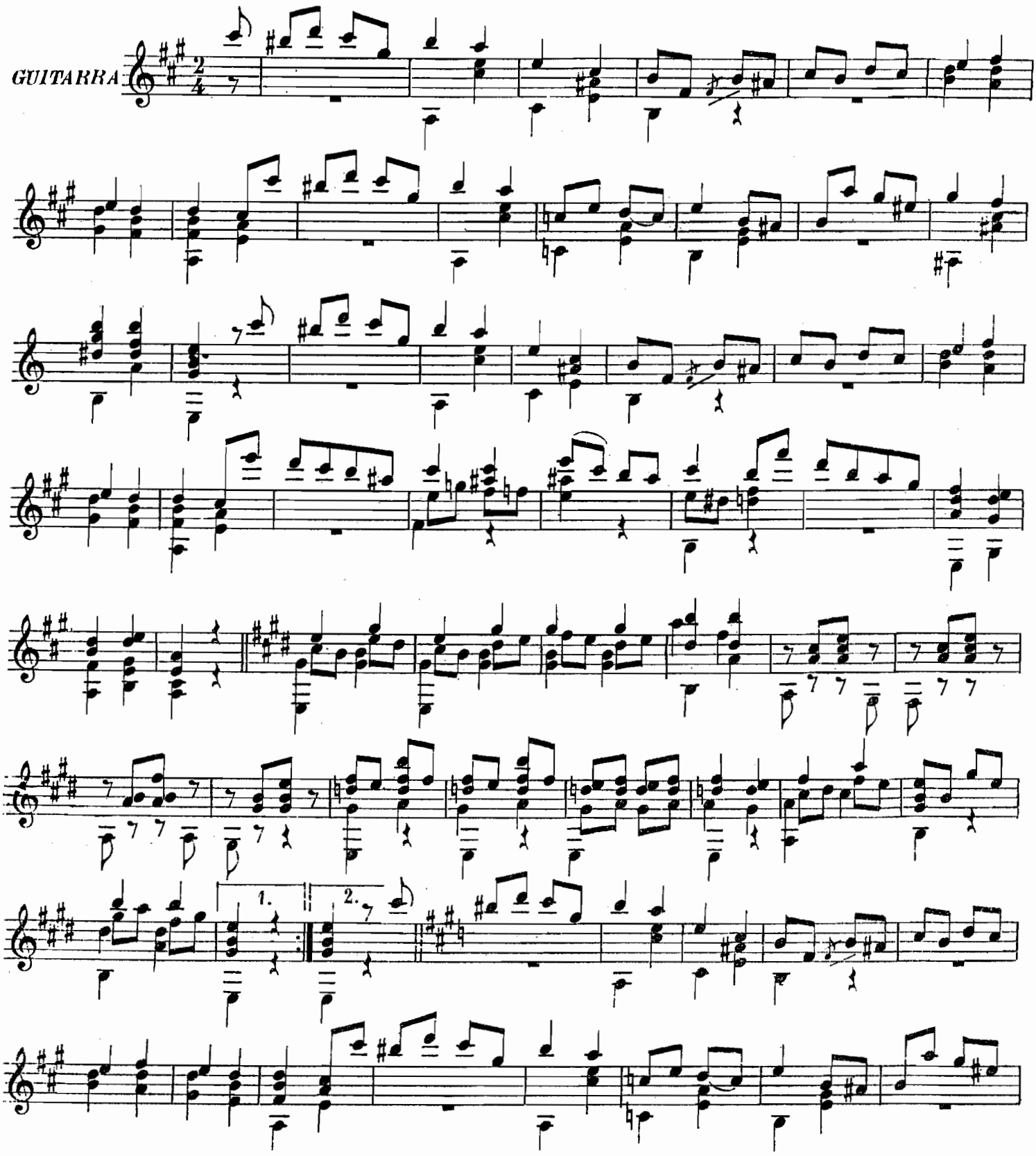
LA ARISTOCRÁTICA

GAVOTTA N.º 3.

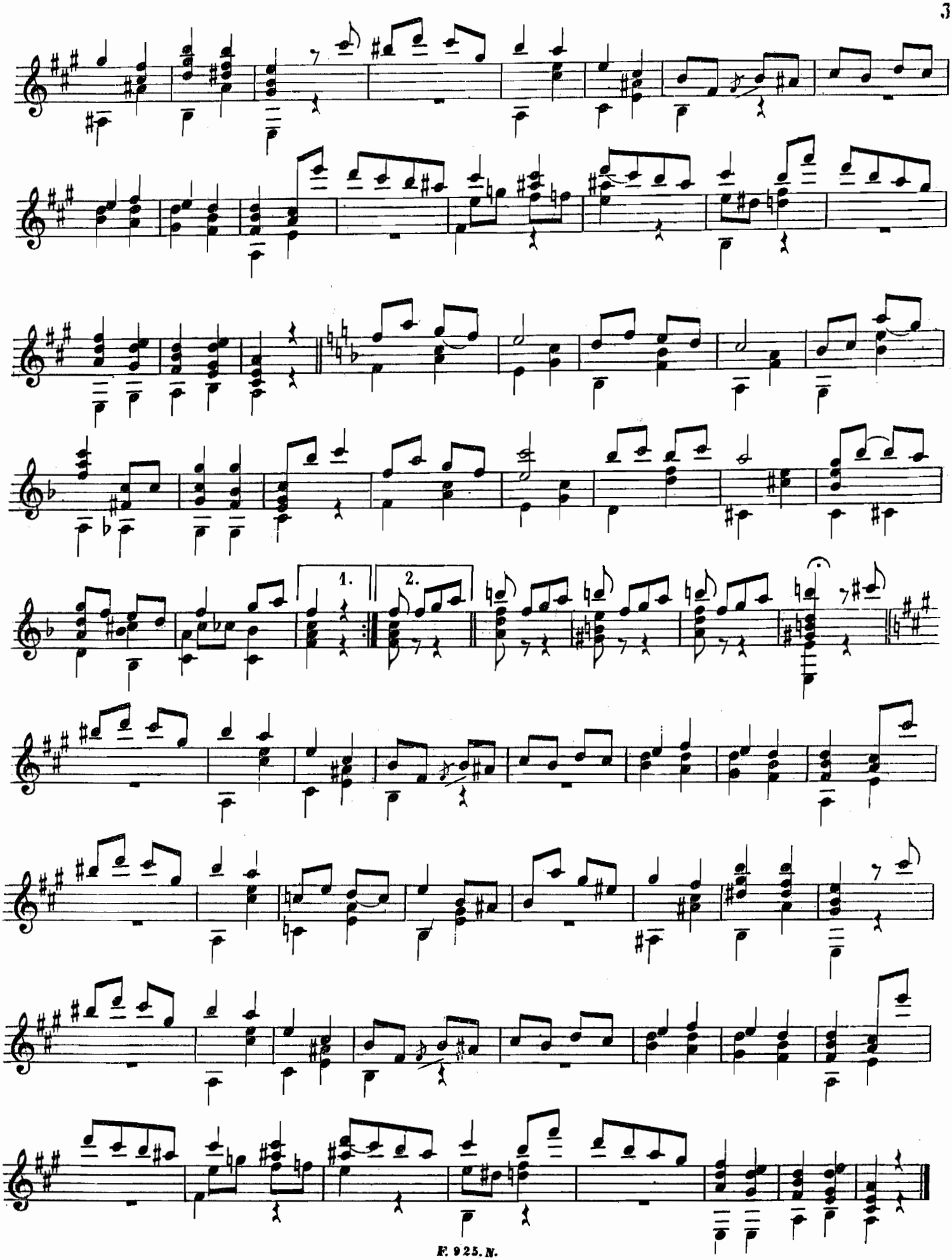
a mi estimada amiga
La Sora: Dª LUCRECIA FOSSA de ORTIZ.

Por
JULIO S. SAGRERAS.

GUITARRA



E 925. N

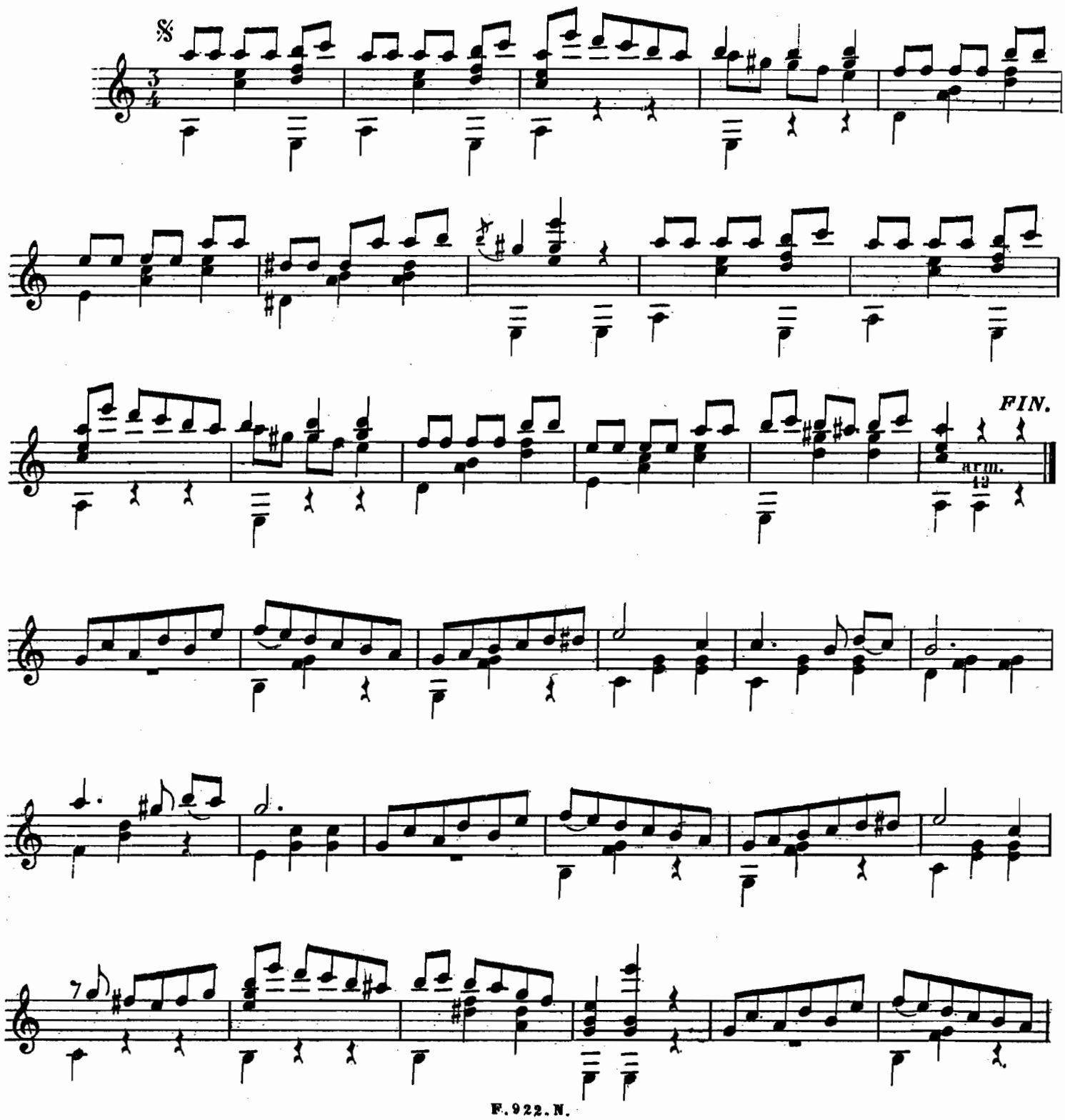

1.
2.

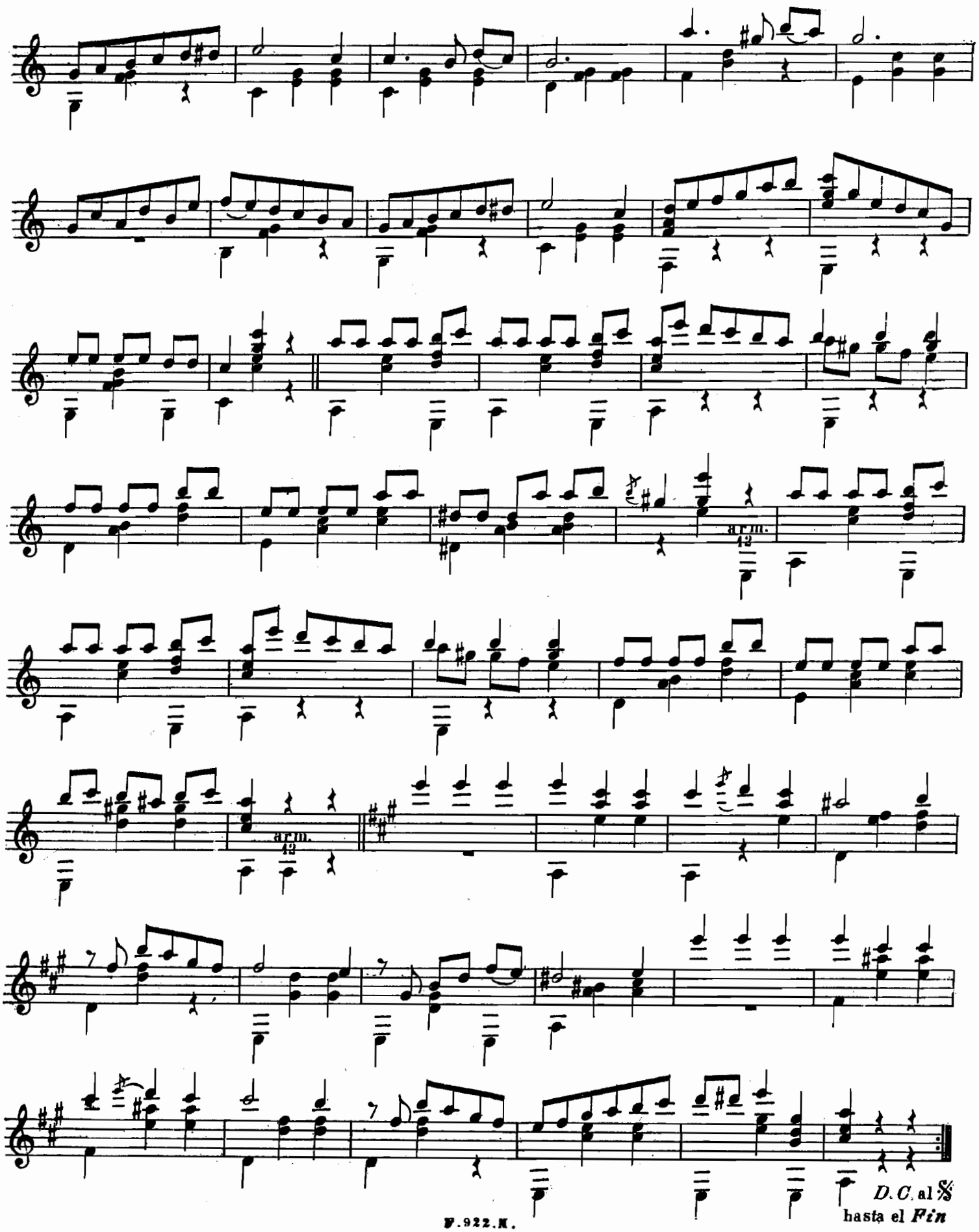
LA BAILABLE

MAZURKA PARA GUITARRA.

A mi querida amigita *ISIDORA FOSSA.*

JULIO S. SAGRERAS.

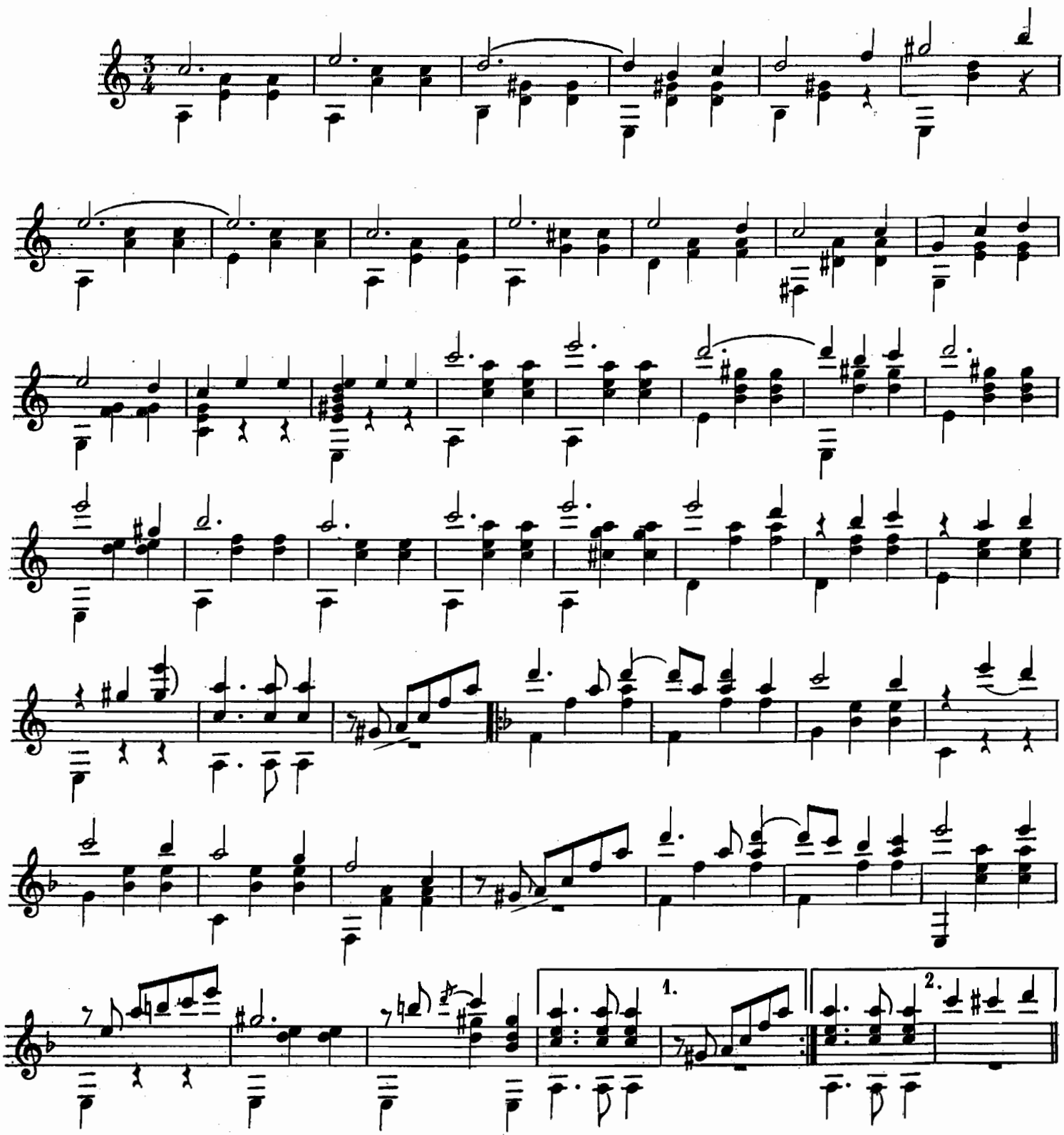



arm.
12
arm.
12
D. C. al 𝄋
hasta el Fin

EL ROSARINO

VALS PARA GUITARRA

A mi estimado Amigo JOSÈ A. PARERA. *JULIO S. SAGRERAS.*



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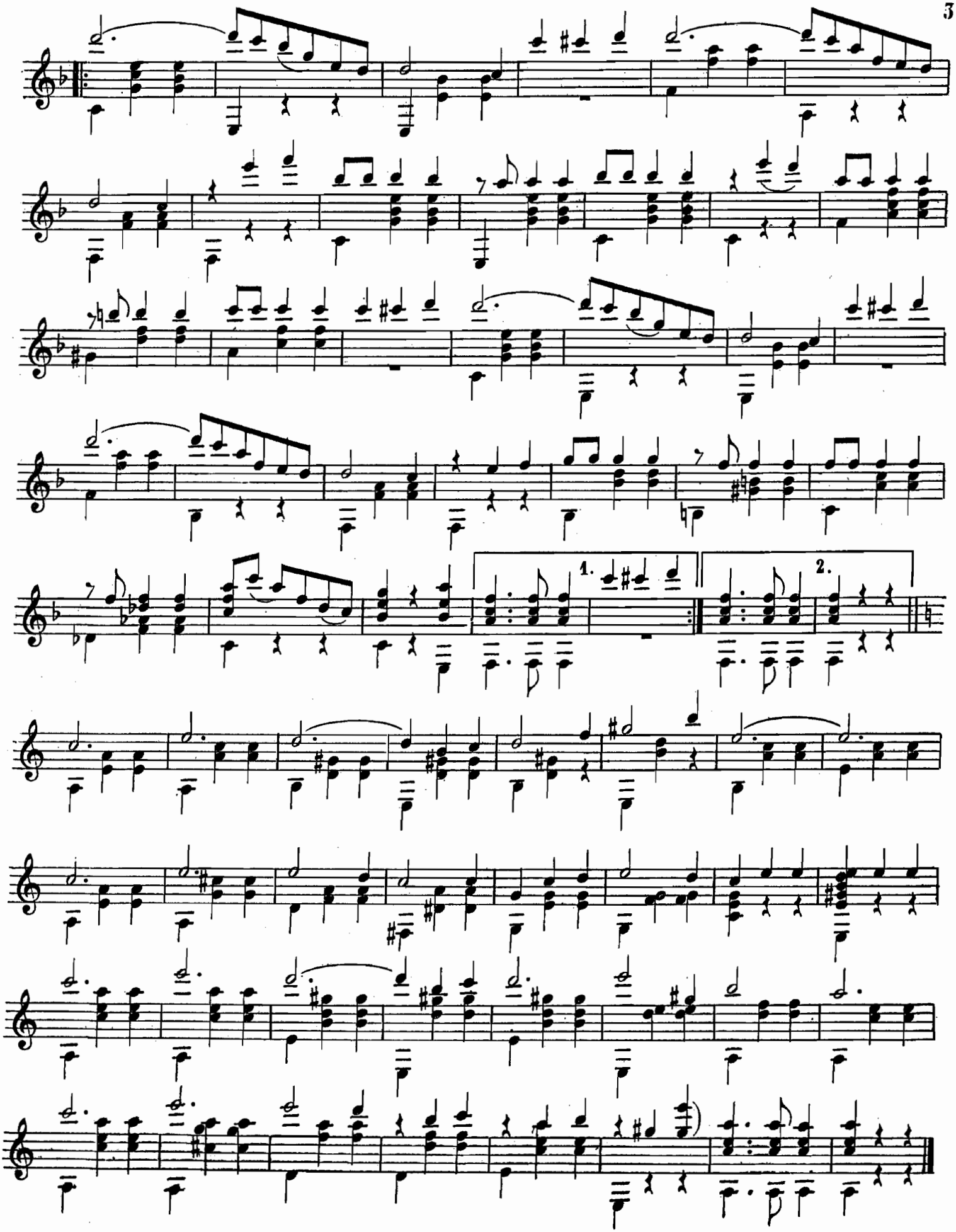

1.
2.

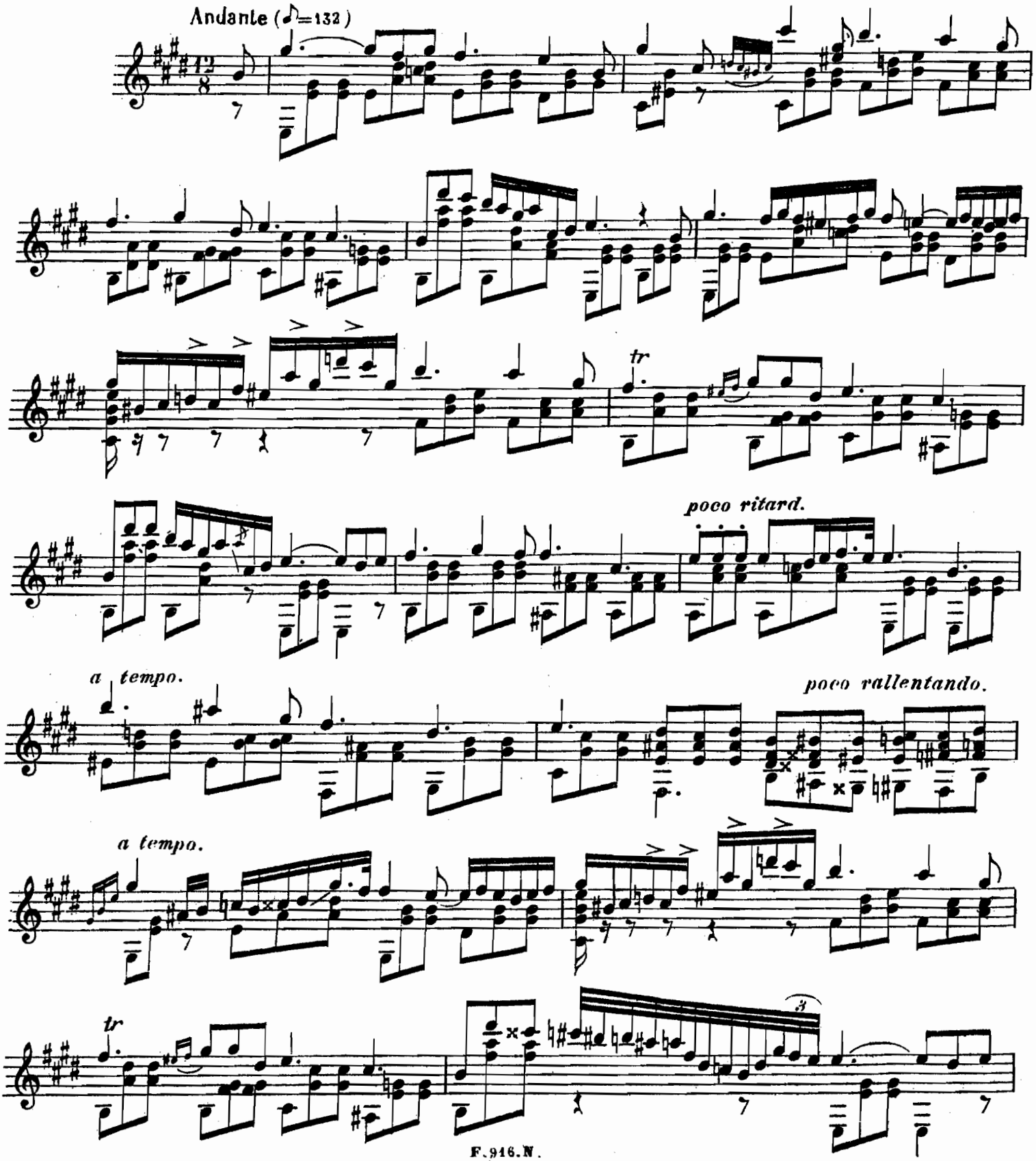
NOCTURNO

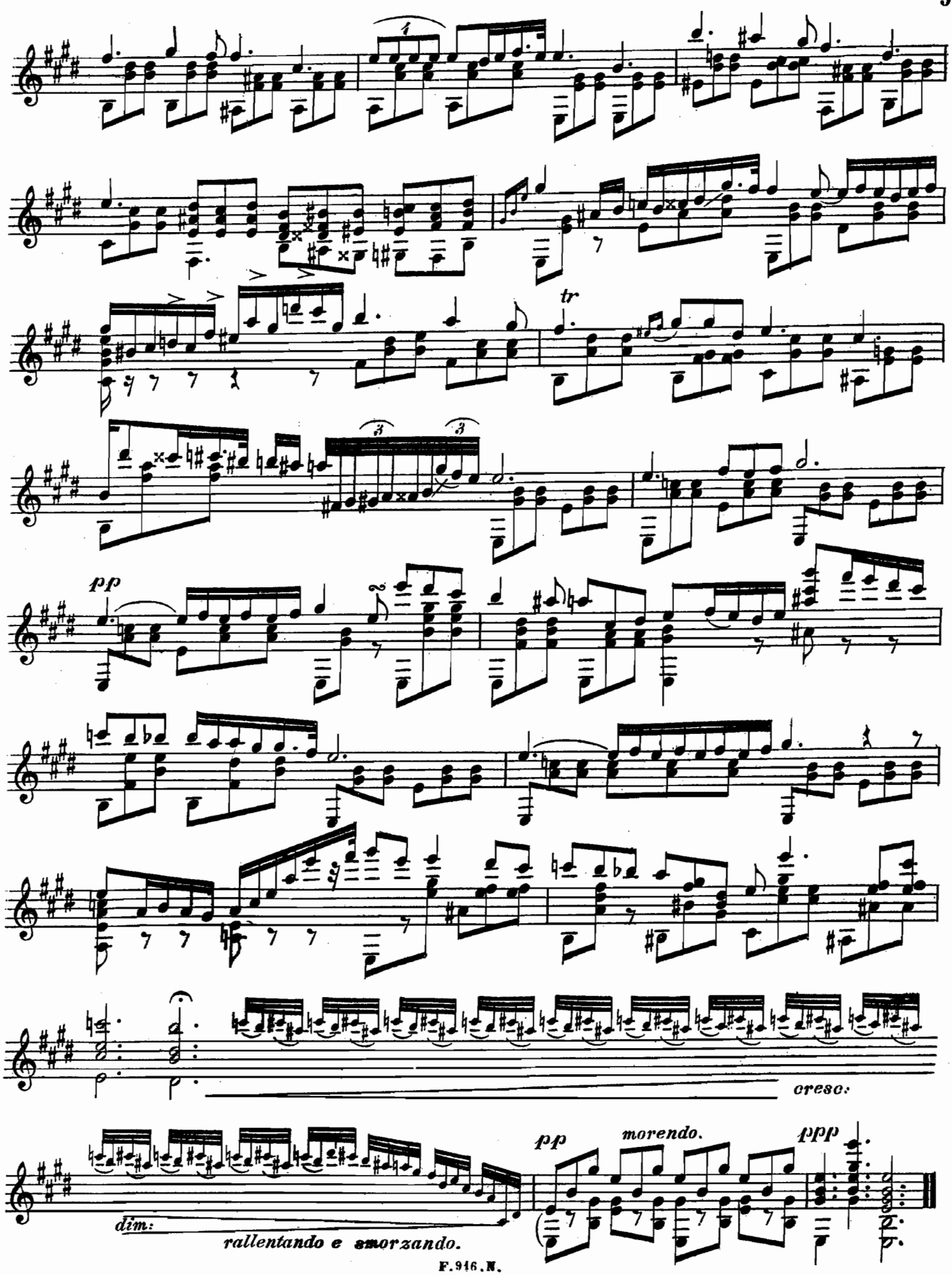
Nº 2. *DE F. CHOPIN.*

Transcripcion para Guitarra

Al distinguido aficionado D. PEDRO SICOURET.

Por JULIO S. SAGRERAS.





F.946.N.

Lejos del bien amado

(Op. 37)

Gerardo Metallo

Transcrito para

Guitarra

por

Julio S. Sagreras

Edicion Stefani

Propiedad del Editor

N. 2201.

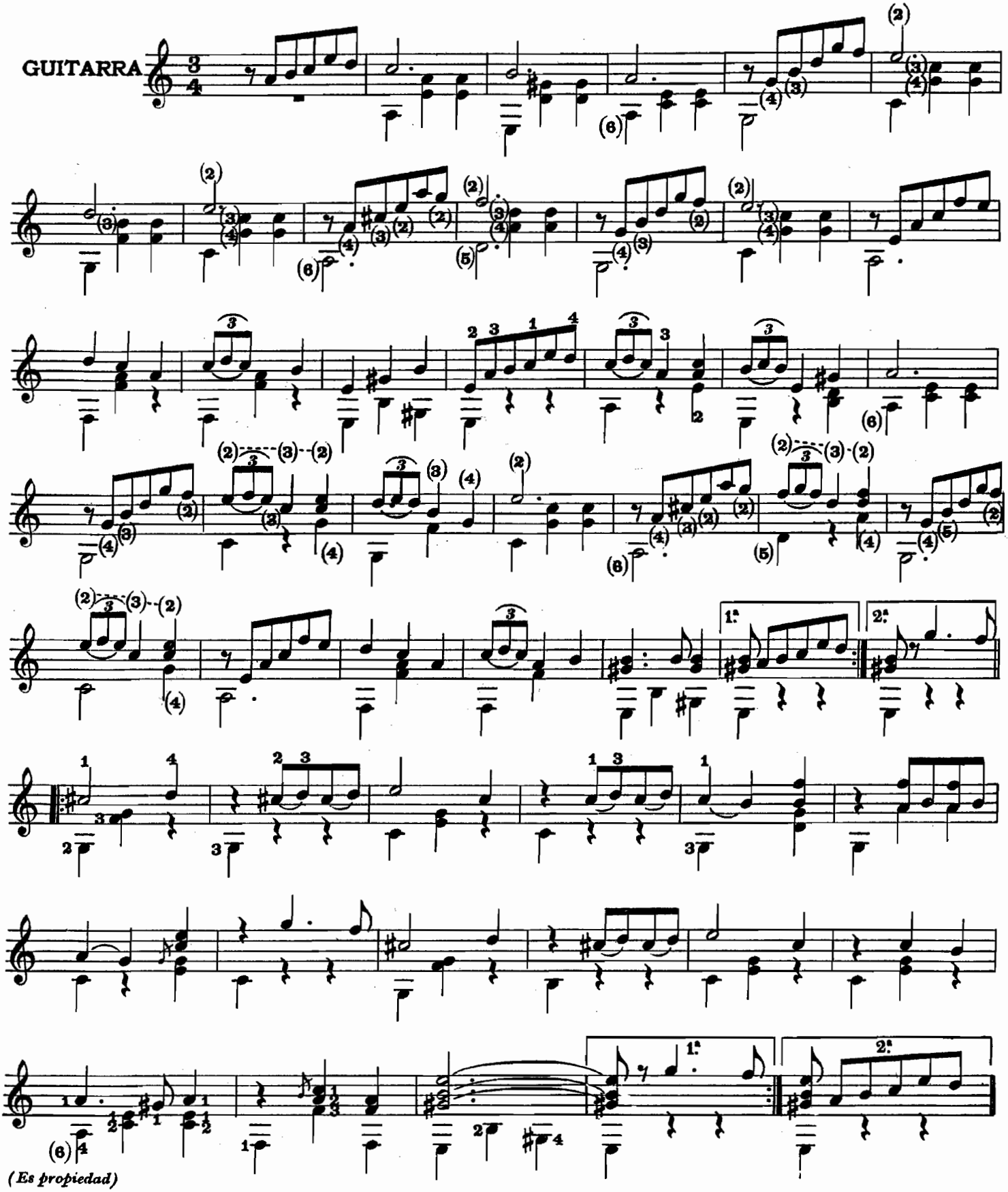
¡Lejos del Bien Amado!

4° VALS BOSTON

Transcripto para Guitarra

GERARDO METALLO — *por JULIO SAGRERAS*

GUITARRA



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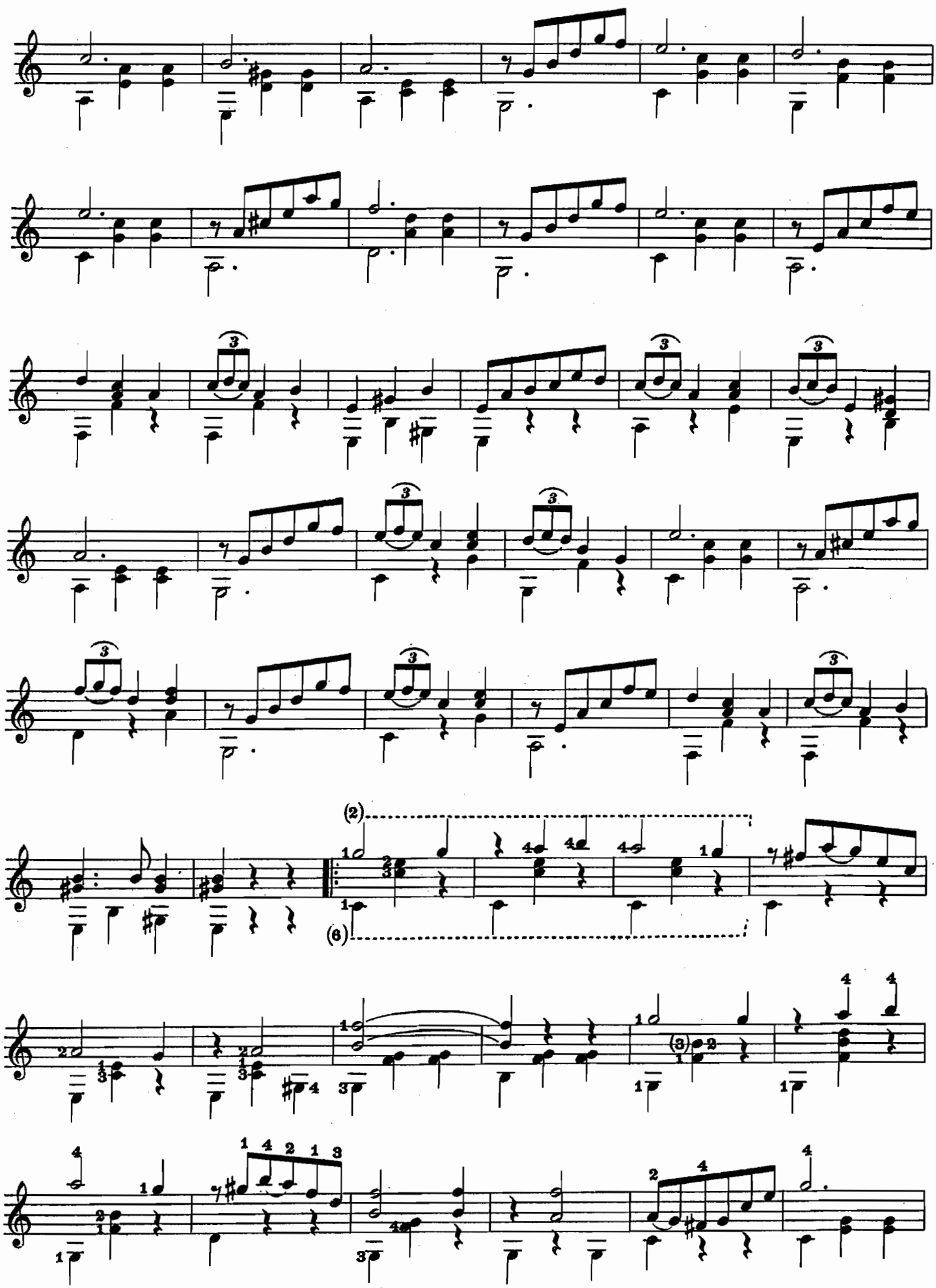
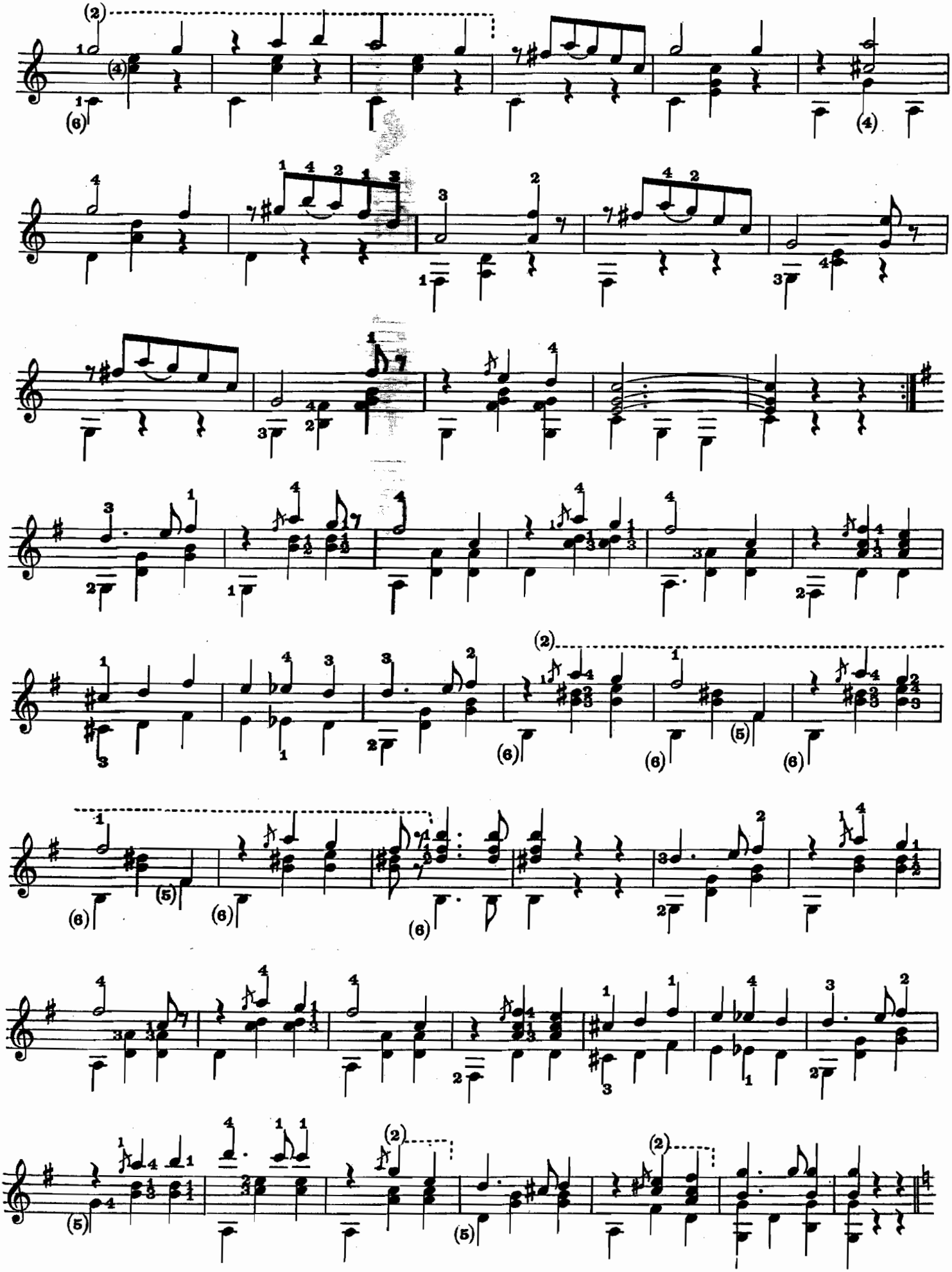
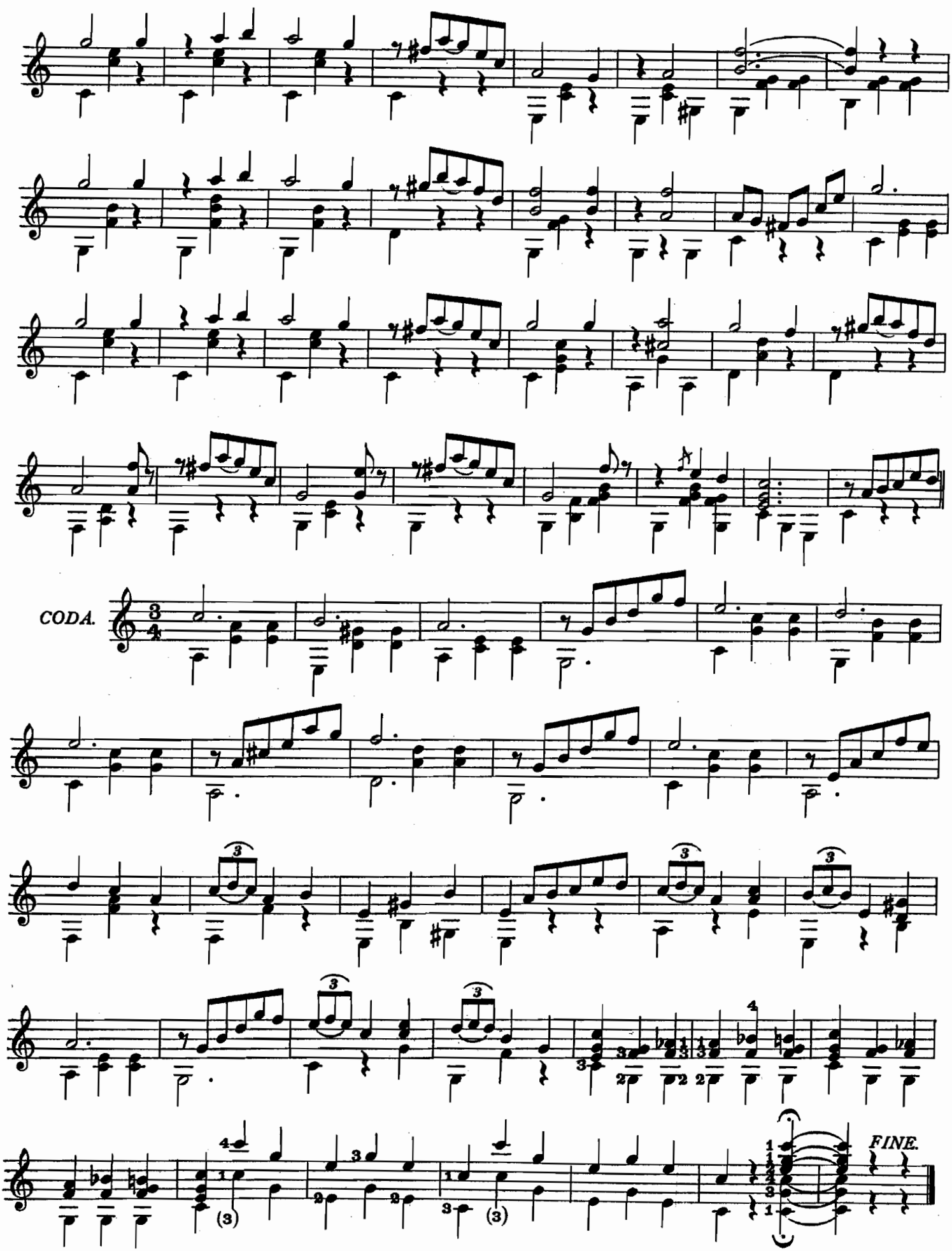





CODA.
FINE.

A mi querido amiguito
ALFREDO ORTIZ.

El Porteño

Wals

Para

Guittarra

Por el

Maestro

Julio S. Sagreras

Editado

Por

F. Nuñez y Cia

Cuyo 1628

Bs. As.

Op 57.

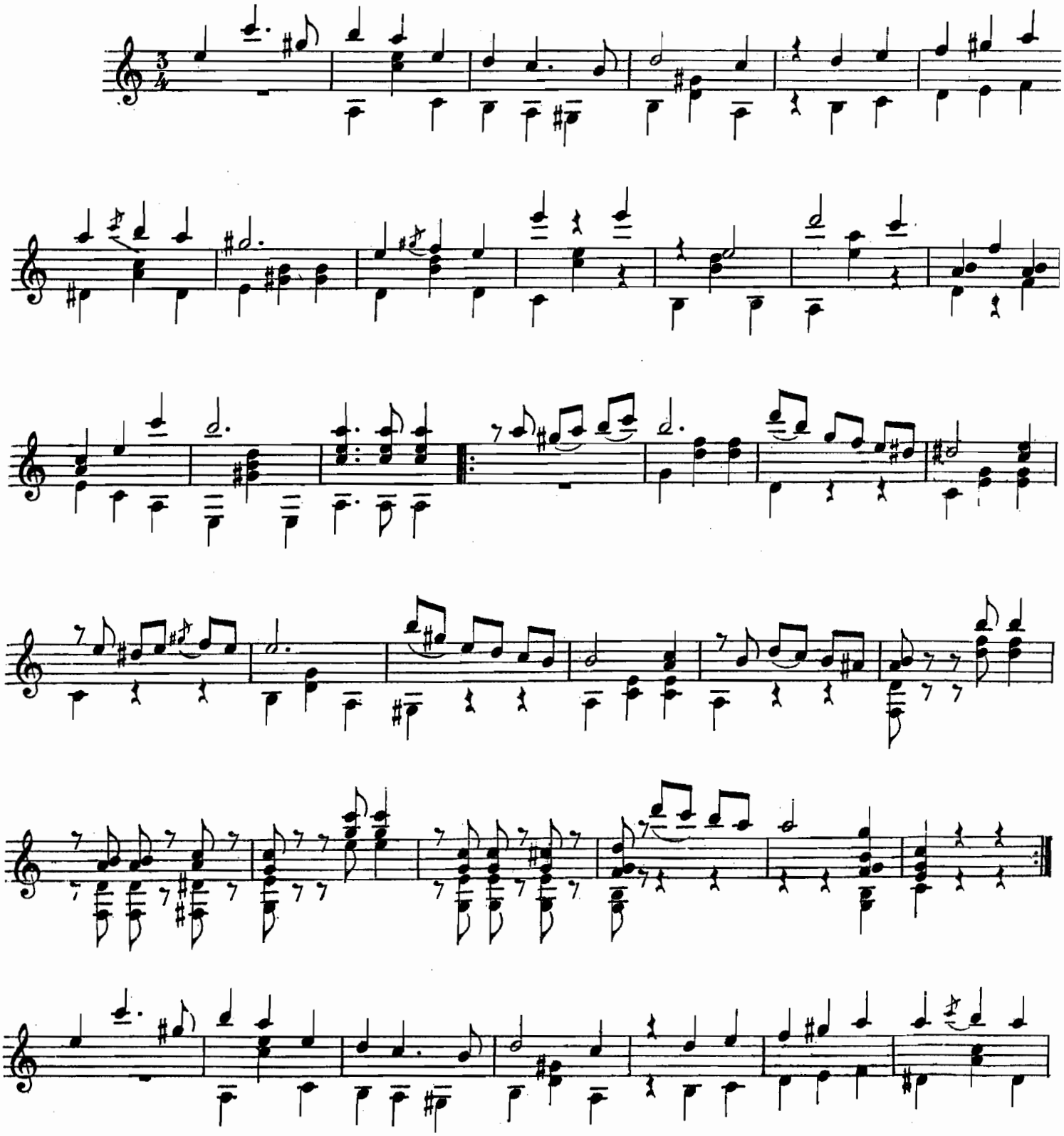
Propiedad del Editor

EL PORTEÑO

VALS PARA GUITARRA.

A mi querido amiguito ALFREDO ORTIZ.

JULIO S SAGRERAS



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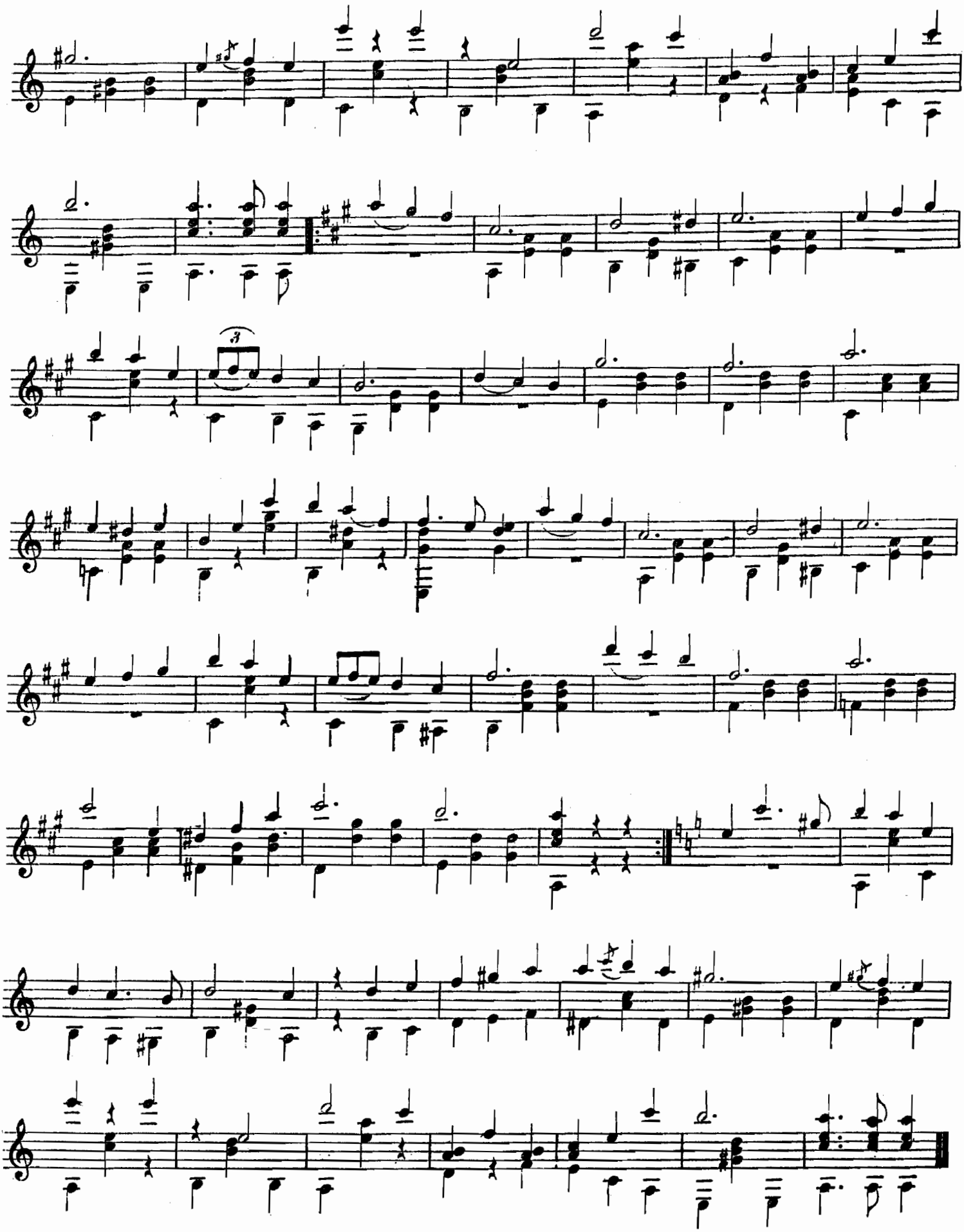


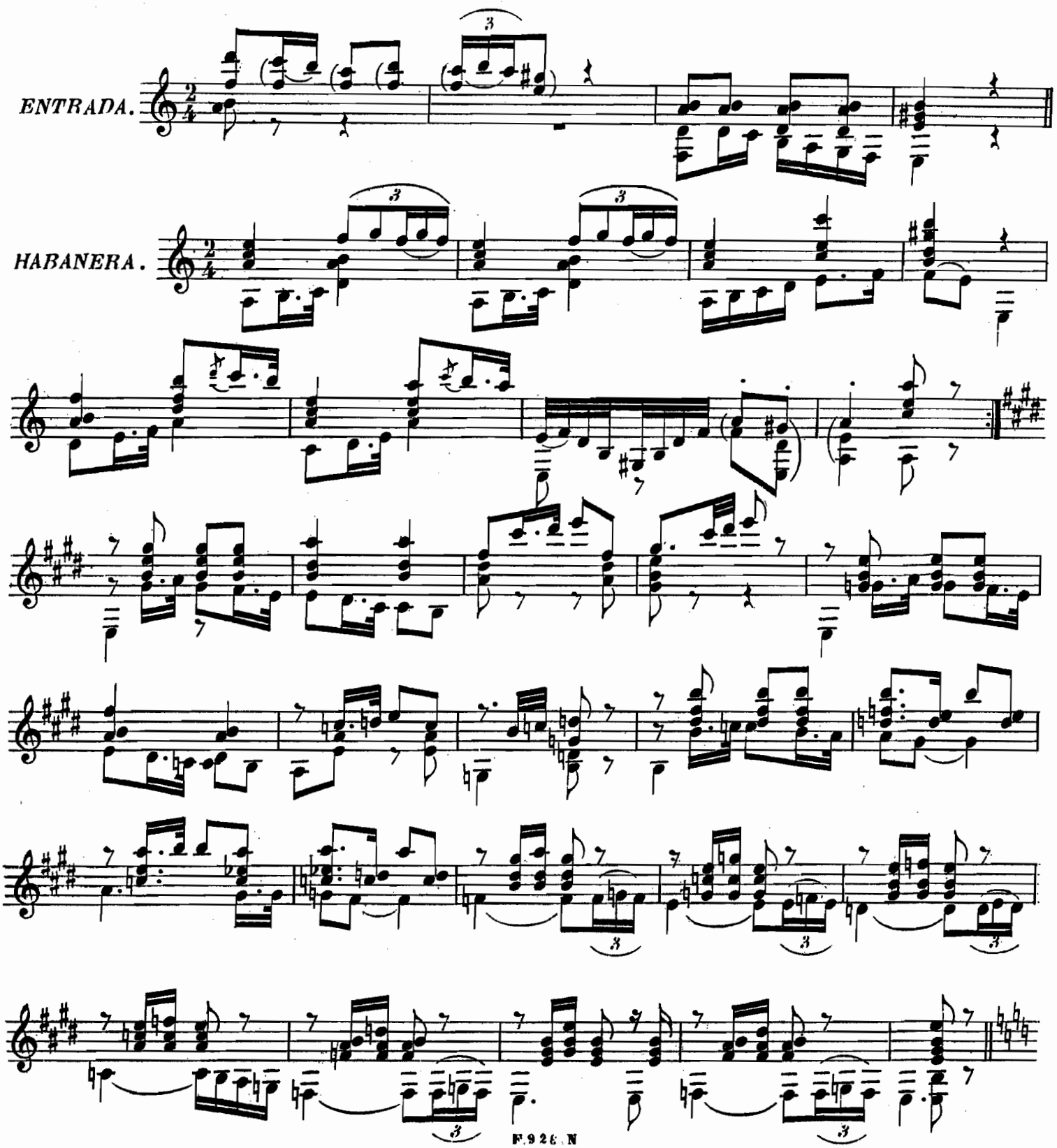
LA ORIGINAL

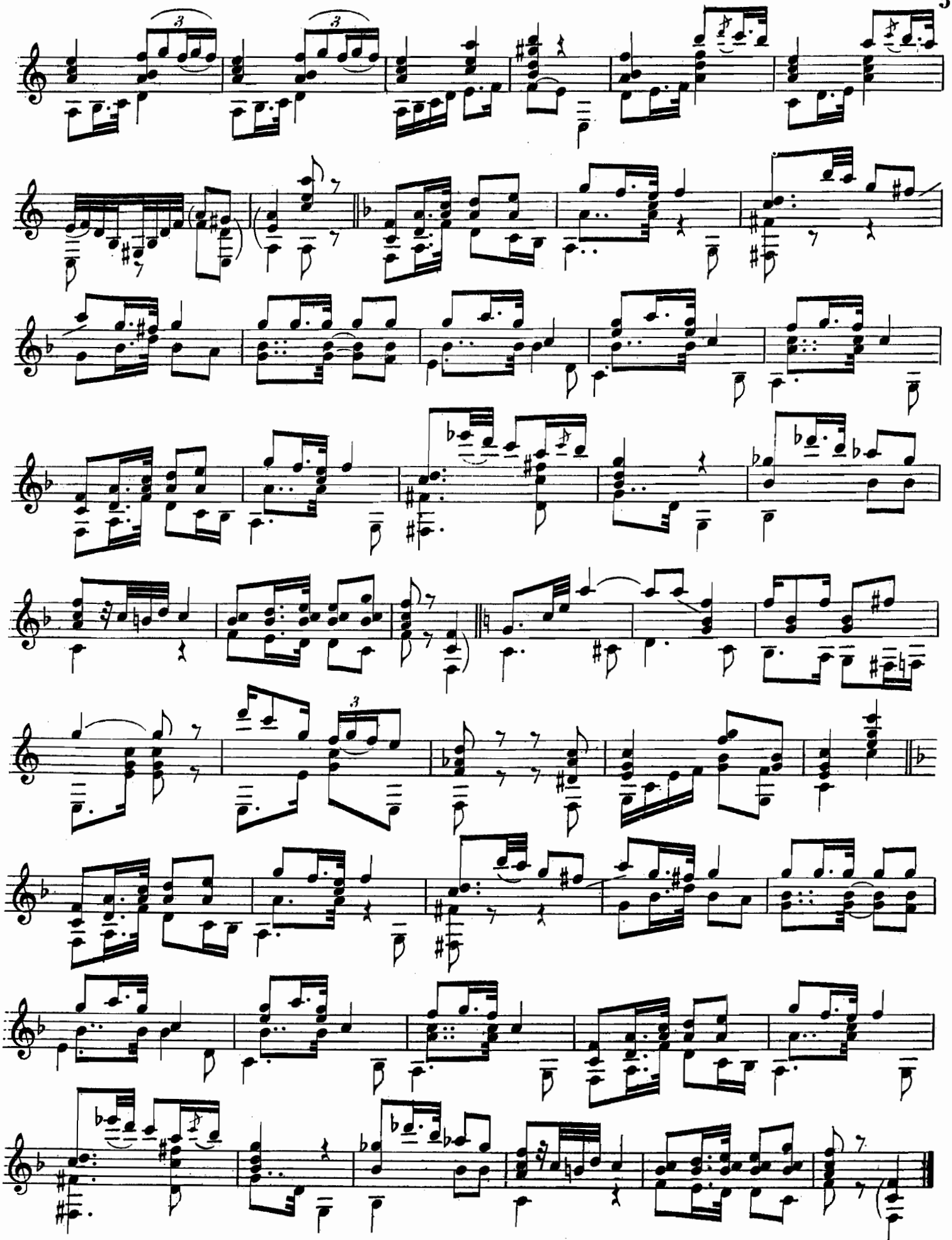
HABANERA CLÁSICA

PARA GUITARRA.

Dedicada
al inteligente aficionado
Doctor D. SERVANDO GALLEGOS.

Por
JULIO S. SAGRERAS.





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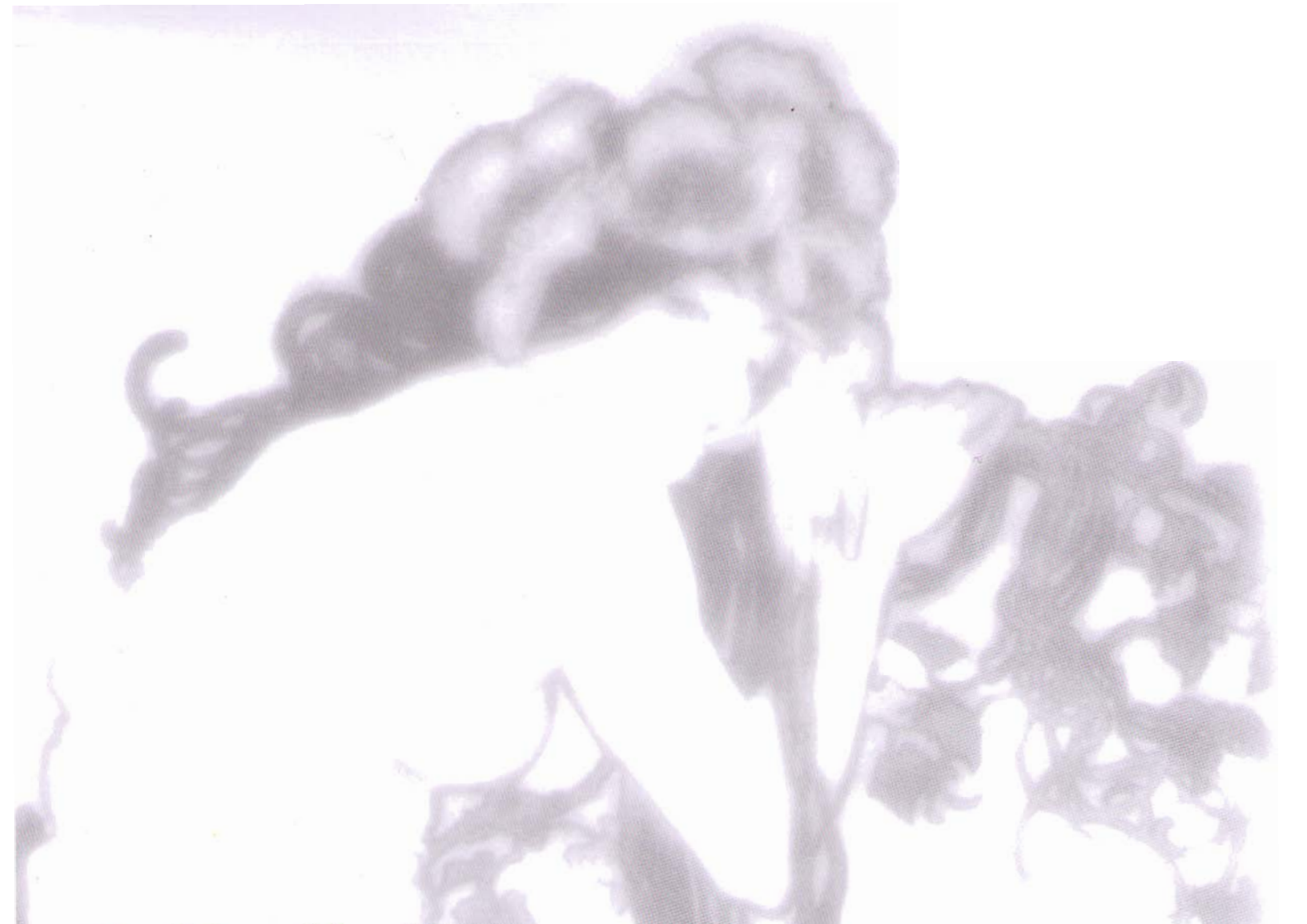

Julio S. Sagreras

48 Early Works & Transcriptions

Julio S..Sagreras is best known for his famous didactic series of "Guitar Lessons", a milestone in guitar didactic literature. This virtuoso guitarist was a prolific composer and composition was a part of his daily routine. In the 1920s and 1930s he wrote around 120 works for guitar, not counting innumerable tangos. The present volume contains a selection of his early works before he changed publishers in the 1920s *from Casa Nuñez to Romero y Fernández*. They are presented here as reprints of the original publications.

Chanterelle

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